# the Whip

VOL. 19 NO. 3

OFFICIAL PUBLICATION OF THE AMERICAN DRIVING SOCIETY SEPTEMBER 1992

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## the Whip

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**THE WHIP** *is a publication of the American Driving Society Inc., a New York not-for-profit corporation.*

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*Officers of the ADS are: Mr. Thomas J. Hilgenberg, Newnan, GA - President; Mr. Thomas Roach, Greeley, CO - Vice President; Mrs. Richard A. Kimball, New York, NY - Secretary; Mr. John Lynch, Metamora, MI - Treasurer.*



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*Cover photo*

***Charlie and Daphne Kellogg drive their pair, Kitchener and Kingston, in the 1983 Kent School Show.***

# A Message from the President

## World Pair Championships

I have attended two meetings of the World Pair Championships Committee recently. The first was the entire advisory board and I found the group to be very well rounded with interested parties from many equine related disciplines, as well as many from the Gladstone area. Mr. Caspersen and the GEA personnel presented a well organized program and announced some potential committees to work on the planning and the presentation of the Championships in October 1993.

Two things that impressed me at the first meeting was the enormity of the project, and the necessity of a quite large budget to bring about this first driving championships outside of Europe. The difficulties of moving fifty or sixty horses 4000 miles from Europe to the U.S., as well as thirty carriages, and about two hundred drivers, groom's and support personnel is mind boggling! Preparing the site will also be an enormous project, since I believe several new hazards are planned, as well as secure stabling, grooms quarters, concession stands, rest rooms, etc.,etc., etc.!! Planning for the hoped for large crowds will also be complex because of parking and movement around Hamilton Farm.

Funding the entire project will take the complete support of the North American driving community and all the skill that Mr. Caspersen and his development committee can muster.

The Executive Committee that is charged with overseeing the project, is chaired by Mr. Caspersen with Gladstone's Barry Weinstock, Heather Walker, Lynn and Paul Likus on the team. Also on the committee are Fiona Baan, Joan Scher, Judy McAlpin, Gretchen Johnson, and Pat Doennig. Rounding out the group are Richard Nicoll, Betsy Cowperthwaite, Jill Ryder, Ann Pringle and myself. It will be our job to keep you informed and part of the team to plan and produce the greatest World Championships yet. It is the driving community's greatest challenge. Help us meet it!

*- Tom Hilgenberg*

# Recreational Driving

*by The Ad-Hoc Recreational Driving Committee*

***There has to be responsibility in the absence of rules!***

Various survey taken by the ADS, and the ever increasing number of pleasure drives occuring across the United States, have made it very evident that "recreational driving", as opposed to "competitive driving", is the number one preferred driving activity of the membership. In response to this, the ADS appointed the ad-hoc Committee on Recreational Driving to address this vast and rapidly growing activity.

From the very onset of inter-committee communication, it was obvious that the formulating of rules and regulations for recreational driving was not what this Committee was going to do. Unfortunately, some people shun the ADS, believing that association with it would demand that they would have to change their ways or have to learn and follow rules. These people just do not want to change from what they are doing, nor they do not wish to "grow" with the sport.

It is always one's privilege to drive as one sees fit on one's own property and when alone. However, when drivers are on public property, are in the company of other people and other horses, or are on an organized drive of any kind, then each individual has to assume a responsible behavior towards others. There has to be consideration of the safety of other people, other horses and other carriages!

The knowledge of basic safety measure, along with common courtesy on the part of all whips, would go a long way in solving the dilemma between no regulation and rigid rules. Any person who has driven long enough to have had unexpected and undesirable things happen, would certainly agree that one has to be constantly on guard concerning safety, and even then things can still happen. These people would also agree that the most painless way to prevent many problems from happening in the first place would be to read, listen and learn from the experiences of others.

With this in mind, this committee highly recommends the following reading on the part of all pleasure drivers who drive in the company of others:

***Safety Guidelines for Pleasure or Picnic Drives,*** *available from and published by the American Driving Society in The Whip.*

***Drive Smartly, Drive Safely,*** *a pamphlet available from the Carriage Association of America, R.D. 1, Box 115, Salem, NJ 08079 (609) 935-1616*

***Literature from the Safety Seminar*** *by Hopeton Kimball, at the Annual Meeting of the Carriage Association of America in Nashville, Tennessee on April 22, 1989*

If this wonderful activity of ours is not performed in a safe manner, it would be better if it were not to perform it at all!

# Combined Driving Forum

*submitted by Randy McFarland*

Before a rule change is considered, it is important that the pros and cons of both the existing and proposed rule be thoroughly considered by everyone willing to offer an opinion. In fact, all proposed rules must be printed in The Whip for discussion by the membership before they are accepted by the ADS Board of Directors. They are then forwarded to the AHSA for approval.

A letter to the editor or to a committee chairman is a first step towards expressing your thoughts.

L.L. voiced her concern for drivers who do not have someone to groom for them on the marathon. If grooms could be shared or drivers could groom for each other, she feels not much of an advantage would be gained and that more drivers would feel encouraged to participate in the competition. She notes that a driver needs to be free to choose a groom who he/she feels has the ability to handle potential problems and not just be given a body to ride along.

What topic would push your button to write to the Combined Driving committee. Write or fax us and let us know, in care of Ann Pringle at the ADS office. Fax number: 313-664-2405.

# *Official Business*

## Dressage Committee Forum

Dear Members:

More news about our hot topic of canter in Dressage:

T.B. feels that canter in harness is okay, but should be left for training at home and in hazards. Controlled canter in a ring situation is very hard to achieve; she feels that seat and leg aids in riding are very crucial for a controlled canter and of course we don't have those in driving. She worries that people might use more severe bits to contain this gait in a ring. She feels that we first should get the trot down to perfection.

B.L. is totally against cantering. She feels that nothing is gained by it and sees it as a big safety risk as not enough aids are available for complete control. She agrees that horses have to learn the command to canter in order to learn to obey to the down transition, but no benefit - rather a dis-service to the horse - is gained from cantering in cones or hazards. In her opinion a great deal more speed can be obtained by developing the fast trot to its fullest.

Another opinion, collected from the recent C.D. poll:

This driver would like to see one canter test in each level. He also would like to see other "stimulating things" like leg yields, shoulder ins at the trot, turn on the haunches, canter pirouettes, and lead changes, especially for the singles. Other lateral movements are not recommendable. Quote: "If we are going to call it Dressage, lets do Dressage".

Now to some other subjects:

A.M. came us with a very good idea as how to facilitate scoring for organizers. Enclosed is her proposal. Comments are highly appreciated.

*"I was playing with an idea to simplify the process for the organizers when they are kind enough to offer dressage classes. I was trying to develop a chart that could be posted and as self explanatory as possible. The organizer would only have to fill out the first 4 lines to arrive at the class placing. The rest of the mathematics could be optional. Those that were really interested could compute for themselves and this would alleviate the organizers responsibility for mathematical errors."* **(See diagram following article.)**

T.B. wanted to know if a 40 m circle should be driven with the horse going through X, which would make for a somewhat oblong figure. The answer to this question can be found in the "Manual for Driven Dressage" which will be soon available from the ADS. According to this manual the circle should be driven as a round figure, which means, the horse stays as far inside of X as on the other three touching points.

K.B. wrote us, that, on her first CDE, she got marked down by the Presentation judge for the use of a hollow mouth eggbutt snaffle bit. K.B. questioned this decision, but both, the Presentation judge and Technical Delegate, decided, that an eggbutt snaffle is not an appropriate style of driving bit.

The next rule book will clear this subject. **ALL** types and styles of riding bits are allowed in driven Dressage and under no circumstance may a penalty be given for the use of such a bit.

H.Z. was kind enough to take the time to point out some short comings in our current test and test sheets:

*FEI Test 5 (Alternative Advanced) (Page 152-153):*

The drawings have a printing mistake, and show letter "U" (between X and G). This really should be "I" and not "U". Also in the text there seems to be a typo: Movement 9 should read "KX" instead of "FX" as printed.

*FEI Test 4 (Alternative Advanced) Page 150-151:*

*"This has similar mistakes: The drawing also shows "U" instead of "I". The text under movement 8 should say "HX" instead of "HK". The circles on the first drawing (Figure 2&4) are drawn too small, they look almost like 10 meter circles and should be 15 meter circles. Further I don't like the drawing for Figures 6&8: The lines from M to X and X to F as well as the lines from H to X and X to K should be straight lines rather than the curved lines as drawn, I think. (Of course it is not possible to drive them completely straight, but the way the drawing is, it really is misleading).*

*On the drawings of both tests we should show the different gaits as we do in the test drawings in the dressage section, rather than just solid lines (which elsewise mean working trot).*

*Appendix B (Page 144);*

*The drawing should include Points (and letters) "L" and "I" since these are now required in the FEI Tests 4 & 5 plus in the ADS 1990 Advanced Test for Singles.*

*ADS Advanced Test for Singles (Page 85 & 86)*

*Movement 2 and 5 in the text it says "Double Serpentine with 10m Deviation" and on the drawing these are two weaving lines. Perhaps I am wrong, but to me this is confusing. A serpentine usually is quite a different movement. Do we really want two serpentines with these weaving lines as drawn, or do we not really just want two deviations, which then should be drawn with fairly straight lines (as the deviation on page 153 is drawn), and if so, than perhaps we should make the language more clear and leave out the confusing words of "double serpentine" and just say HE 10 m deviation from side, IK 10 me deviation from side (and similar wording under movement 5).*

*Also the collected and extended trot sections on the drawings on this test did not come out very well in my print.*

*ADS 1987 Intermediate Level Test 1 (Revised 10/89) (Page 81-82)*

*I don't like the drawing for the deviation as a wide curve (unless it is that way that we should drive a deviation, of which I am not sure). I think it should be drawn (and driven as close as possible to the drawing) as the deviation drawing on page 153.*

*Perhaps you could give us guidance in this respect and explain how the deviation should be driven (and then it also should be drawn accordingly)."*

Here an answer to the shape of the deviation and double serpentine:

According to the soon available "Manual for Driven Dressage' a deviation is a shallow serpentine with two changes of bend. A double serpentine has the same characteristics and the drawing in the Advanced Singles Test is correct. The Intermediate Level Test 1 will be revised shortly.

H.Z. also questioned the benefits of the yoke arrangement over a pole strap arrangement in pair driving. According to the drawings on page 17 in the June Whip he felt that the yoke arrangement did not seem to work as described and he feels that the proper bend can only be achieved through pole straps.

I have to agree that the drawings are not precise enough to clearly underline the text. Unfortunately I am not an engineer and neither is the artist who drew the pictures. If anyone is in doubt about the benefits of the yoke arrangement I will be happy to submit

video footage about this subject and/or will try to obtain some good photo material, or better, try this arrangement yourself. This is how I arrived at my opinion.

Another interesting subject: Braiding the horse's main or not? As of now, there is no rule or official recommendation. I feel it depends on personal preference and the condition of a horse's mane. Any suggestions or opinions on this subject?

Thank you all very much for your contributions. Please, keep sending us all that's on your mind. We really appreciate it.

Mail to Heike Bean, Lewis Road, Hampton, CT 06247, or call at (203) 455-0045.

**DRESSAGE SCORES AND COMPARISONS**

| CLASS COMPETITORS # | | | | | | | |
|---|---|---|---|---|---|---|---|
| C Judge Sub total | | | | | | | |
| B Judge Sub total | | | | | | | |
| E Judge Sub total | | | | | | | |
| Total - Judges | | | | | | | |
| Average = Total/Judges | | | | | | | |
| Average X factor [ . ] | | | | | | | |
| Maximum factor points [ ] | | | | | | | |
| Max points - Average X factor = CDE penalty points | | | | | | | |
| Average X factor divided by Max factor points = Dressage percentage | | | | | | | |

# Pleasure Driving Forum

*submitted by Natasha Grigg*

The following proposals have been made for consideration as rules changes for the next handbook due out in 1994. The Pleasure Driving Committee welcomes your opinions and suggestions on these or any other rules. Please submit any proposals to the Pleasure Driving Committee c/o ADS, P.O. Box 160, Metamora, MI 48455

1. An age requirement for horses and ponies to be able to compete at pleasure driving shows, four being the recommended minimum age.
2. In the combination classes (ride and drive) the driver does not also have to be the rider. This would allow "Grandma" to drive and the "Granddaughter" to ride.

It seems to be the consensus of the Pleasure Driving Committee that ADS pleasure driving rules should remain in the AHSA rulebook so that when there are ADS approved classes at the big AHSA breed shows or multi-faceted horse shows, the stewards and organizers have the correct rules in hand. There seems to be no reason not to have the pleasure driving rules in the AHSA book.

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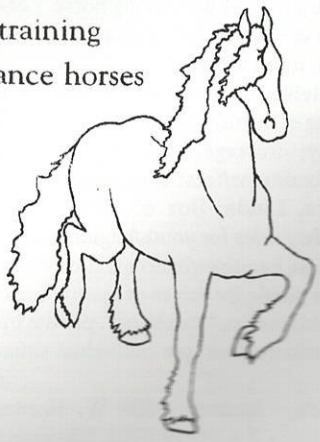

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# *Official Business*

## 1992 Approved Clinicians List

*The following clinicians have requested recognition as approved clinicians by the American Driving Society and are eligible to conduct ADS Approved Clinics. The information provided below has been submitted by the clinician who has also provided three or more letters of recommendation. The ability of the clinician is solely based on his own assessment and that of his references. The American Driving Society encourages comments, in writing please, on any clinician listed below.*

**Ackerman-Ballou, Sherry,** RFD #1, West Street, Brookfield, VT 05036. Long-lining; classical dressage-techniques for suppling, straightening, etc. "Hands On" format. Conditions/fees: privately negotiated.

**Alexander, Sheila Libby,** 403 Mitchell Road, Cape Elizabeth, ME, 04107. Harnessing and putting to; driven dressage; rules and procedures for competition, pleasure show organization. Lecture/classroom or "hands-on".Conditions/fees: arranged upon acceptance of date.

**Bannon, James R.,** 3415 E. Burrville Rd., Crete, IL 60430. Safety; carriage care and restoration; hands on driving, pairs and singles; harnessing and care of harness. Lecture or classroom style, "hands-on". Conditions/fees: $100.00 per day plus expenses with 30 days notice.

**Bartell, Ann Roe,** 4010 Sussex, West Linn, OR, 97068. Training the driving horse; putting together and training pairs; carriages, carts and their construction and fit to driver and horse; harness; horse conditioning and shoeing; restoration or carts and harness. Lecture/classroom, "hands-on". Conditions/fees: $100.00 per day plus expenses. $25.00 per hour for private lessons.

**Baum, Theresa,** 13 Sargent Rd, P.O. Box 297, Brookline, NH 03033. Dressage; combined driving; basic training of the driving horse. Lecture/classroom or "hands-on". Conditions/fees: Transportation, room and board.

**Bean, Heike,** Lewis Road, Hampton, CT 06247. Training of the driving horse;correct harnessing; safety; dressage. Lecture/classroom, "hands-on". Conditions/fees: upon request.

**Beaulieu, Linda,** Box 65, Bloomfield, NY 14469. Safety rules for youth/beginners; obstacle driving tips, beginner/intermediate; how to prepare/carry a picnic for drives or special occasions. Lecture/classroon, "hands-on", private instruction. Conditions/fees: per individual situation.

**Bostwick, Audrey,** 1009 W. Hortter Street, Philadelphia, PA 19119-3706. Beginning drivers; starting green horses; pleasure driving, harness fit-turnout; history of carriages. Lecture/classroom, "hands-on". Conditions/fee: fee plus travel expenses.

**Brooks, Jean,** Rt 5, Box 1219A, Phoenix, AZ. American Warmblood Society, driving, horsemanship (general), training thru 2nd level dressage. Lecture/classroom, "hands-on". Conditions/fees: open for negotiation.

**Brewster, Lalla and Spencer,** 205 Old Sandwich Rd, Little Forge, Plymouth, MA 02360. Harness; pleasure driving, some dressage; cones. "Hands-On". Conditions/fees: negotiable.

**Gravell, Jean,** 5304 U.S. Highway 50, Las Animas, CO 81054. Conformation and Disposition of Horse, Introducing the driver to the horse; Assistance & Guidance in purchasing a driving horse. Lecture/classroom, "hands-on".

**Homer, Lore,** 1704 Church Rd., Oreland, PA 19075. Carriage and harness appointments; putting to and starting out; rules for pleasure and combined driving; what a judge looks for; 4-H a speciality. Lecture/classroom, "hands-on", will use own horses. Conditions/fees: negotiable.

**Kinsella, Frank and Jean,** 94 Judds Bridge Rd., Roxbury, CT 06783. Pleasure driving; combined driving; training-beginning thru advanced; carriage work. Lecture/classroom, "hands-on". Conditions/fees: available on request.

**MacEachern, John, D.,** c/o Myr-Mac Farm, R.R. 4, Tottenham, Ontario, Canada, L0G 1W0. Safety, pleasure driving from the beginner to the show ring; combined driving and dressage, show organization and management. Lecture/classroom, "hands-on". Conditions/fees: available on request.

**Pickett, Terry L.,** 6514 Koerner Rd. Edwards, IL 61528. All aspects of carriage driving, singles thru fours. Lecture/classroom, "hands-on". Conditions/fees: available on request.

**Pirie, Deirdre,** 641 Bay Road, Hamilton, MA 01936. Driving, Appointments; Travel; Training; Combined Driving Techniques; Dressage; Medical. Lecture/classroom, "hands-on". Conditions/fees: adjusted to circumstances.

**Pulsifer, Holly,** 11 Waldingfield Rd., Ipswich, MA 01938. Event Organization; Course Design; Single & Pair Driving; International, national, local competitions & organizations. Lecture/classroom, "hands-on".

**Reagan, Janeane A.,** 600 E. Smith Rd., Medina, OH 44256. Stress management for the whip, stress in the family during competition. Lecture/classroom. Conditions/fee: presentations $100-$300. Workshopss 1-4 hours.

**Schofield, Mark,** P.O. Box 593, Newtown, CT 06470. Classical "English" style of driving, reinsmanship and showmanship; long reining; training and breaking of carriage horses; all aspects of combined and pleasure driving; suitability and fitting of horse, carriage and harness. "Hands-on". Conditions/fees: $400.00 per day plus expenses.

**Thompson, Holly,** 574 Mannsdale Rd., Madison, MS 39110. Wide variety of topic with experience gained from over 27 years of professional experience and working from shires to coaching. Lecture/classroom, "hands-on". Conditions/fees: available on request.

**Weir, Barbara,** RD2, Box 79, Frenchtown, NJ 08825. Tandem driving specifically, single, pair, unicorn driving generally; pleasure driving, showing and judging, combined driving basics (training and preliminary). Lecture/classroom, "hands-on", judges clinics. Conditions/fees: expenses plus modest negotiable fee.

**Weiss, Susie,** S4049 Old 33, Baraboo, WI 53913. Training the horse to drive; harnessing; driving safety; driving lessons. Lecture/classroom style, "hands-on". Conditions/fees: negotiable.

**Wright, Judson,** 2499 Swetzer Rd, P.O. Box 7, Penryn, CA 95663. Driving Singles thru multiples; Proper harnessing; Turnouts; Carriages, Use, Restoration; Bits and bitting; Safety; All phases CDEs; Lecture/classroom, "hands-on". Conditions/fees: negotiable.

**If you are interested in hosting an ADS Approved Clinic or being an ADS Approved Clinician, please contact the ADS office for application and information.**

**The Board of Directors of the American Driving Society has suggested that the Approved Clinic Program continue on a trial basis for 1992. The merits of the program will be assessed at the Winter meeting in Orlando, FL. Therefore, your comments are welcome and encouraged.**

# 1992 Judges and Technical Delegates List

**(as of August 1, 1992)**

R = Registered Status; r = Recorded Status; L = Learner Status
PDJ = Pleasure Driving Judge; PDTD = Pleasure Driving Technical Delegate; CDJ = Combined Driving Judge; CDTD = Combined Driving Technical Delegate; D = Dressage Judge.

| NAME, STATE, PHONE | PDJ | PDTD | CDJ | CDTD | D |
|---|---|---|---|---|---|
| ALEXANDER, SHEILA, ME 207-799-7614 | r | | r | | R |
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| BAAN, FIONA, NJ 201-234-1251 | | | | | R |
| BALLOU, SHERRY, VT 802-276-3074 | | | | | r |
| BANFIELD, DEBBIE, OH 513-732-6484 | r | | | | |
| BOSTWICK, AUDREY, PA 215-843-7386 | R | R | | | |
| BOWEN, MICKIE, PA 215-486-6583 | R | R | R | | R |
| BROOKS, JEAN, AZ 602-936-6621 | r | | R | | R |
| BROWN, KAREN, IN 317-873-3350 | R | | | | r |
| BROWN, MARY WARNER, PA 215-444-2703 | r | | | | |
| BUSHNECK, DEDE, NC 919-755-1955 | r | | | | |
| CABIC, KAREN, NY 315-597-6851 | r | | | | |
| CABIC, ROGER, NY 315-597-6851 | | r | | | |
| CHESTON, LOIS, MA 508-887-6047 | | | | R | |
| COURTEMANCHE, LEONARD, RI | | r | | r | |
| COURTNEY, LINDA, TX 713-486-5778 | r | | r | | r |
| COMBS, PATRICIA, OR 503-296-8585 | R | | | | |
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| CUTLER, MARGARET (Jody), CA 805-529-2753 | r | | | | |
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| MIRAKIAN, JACK, MI 313-678-2876 | | R | | R | |
| NANAA, ANDREW, NY 518-993-4092 | r | r | | r | |
| NICOLL, MARTHA HANKS, VA 804-220-2747 | | | R | | R |
| NICOLL, RICHARD, VA 804-220-2747 | r | | R | R | |
| O'ROURKE, JAMES, III, PA 215-486-6484 | | | R | | R |
| OWEN-HENDERSON, ANITA, CO 719-390-0933 | | | | | r |
| PARADIS, BOBBIE, CT 203-393-0674 | r | | | | r |
| PEMBERTON, J.D., ONT 416-255-2000 | | | R | | R |
| PIRIE, DEIRDRE, MA 508-468-2788 | R | R | R | R | R |
| PULSIFER, HOLLY, MA 508-356-3655 | | R | R | R | R |
| ROACH, EUDORA, CO 303-330-6552 | | | | | r |
| ROBBINS, WARD, OR 503-668-6264 | | R | | | |
| ROBINSON, RICHARD, CA 805-688-9264 | R | R | | | |
| SAWMILLER, MARGARET, NY 315-682-6830 | r | | | | |
| SEATON, MUFFY 703-554-8267 | | | | | |
| SIEGMUND, OTTO, MA 508-249-2782 | R | R | | | r |
| SISCO, RICHARD, NJ 609-769-3112 | | r | | | |
| STREAKER, HOWARD, MD 301-442-2409 | R | R | R | | R |
| TEETER, PHILIP, CO 303-568-9111 | | | | r | |
| THACKERAY, D.W., MD 301-848-2253 | | | R | | |
| THIBAULT, CAROL, OR | R | | | | |
| VICKROY, LARRY, CO 303-688-8103 | | r | | r | |
| vonGOEBEN, HEDDA WINDISCH, CT 203-567-0021 | R | R | | | |
| WEIR, BARBARA, NJ 201-996-4726 | R | R | R | R | R |
| WEIR, JOHN, NJ 201-996-4726 | R | R | | R | r |
| WHALEY, KATIE, NY 914-469-4159 | R | r | | | |
| WHEELING, KENNETH, VT 802-453-3759 | R | R | | | r |
| WILCOX, MARGOT, MA 413-528-4362 | R | | R | | R |
| WRIGHT, JUDSON, CA 916-652-7605 | R | R | R | | R |
| YOUNG, EDWARD, NY 716-243-5426 | | R | | R | |

## LEARNERS

*The following have applied for and received Learner status. This designation does not allow the individual to officiate in any manner, nor does it imply any knowledge or expertise in any area other than the desire to become an ADS approved official.*

| NAME, STATE | PDJ | PDTD | CDJ | CDTD | D |
|---|---|---|---|---|---|
| ALT, JEFFREY, PA | L | | | L | |
| BAAN, FIONA, NJ | | | L | | |
| BANFIELD, DEBBIE, OH | | | L | | L |
| BASHORE, JANE, MI | L | | | | L |
| BAUM, THERESA, NH | | | L | | L |
| BEAN, HEIKE, CT | L | | L | | L |
| BEVAN, DEBORAH, WI | | | | L | L |
| BOWEN, MICKIE, PA | | | | L | |
| BROOKS, JEAN, AZ | | L | | L | |
| BRUMFIELD, PAM, PA | | | | | L |
| BUCHANAN, SUSIE, PA | | | L | | L |
| BURGESS, MALCOLM, CT | L | | | | |
| BURNS-METCALF, THERESA, WI | | | | | L |
| BUSHNECK, DEDE, NC | | | L | | L |
| CABIC, ROGER, NY | | | | L | |
| CHESTON, LOIS, MA | | L | | | |
| COURTNEY, LINDA, TX | L | | L | | L |
| DALLOW, BARBARA, CO | L | | | | L |
| DALLOW, PETER, CO | | | L | L | |
| DeFABRITIS, NANCY, NY | | L | L | L | L |
| ECKHARDT, DONALD, WA | | | | L | |
| FAIRBANKS, LINDA, CA | | | | L | |
| FOULKROD, DENNIS, OH | | | | | L |
| FOXWORTHY, MARYCHRIS, MI | L | | | | |
| GILLILAND, SUSAN, FL | | | L | | L |
| GILLESPIE, KIRK, WI | | | L | | |
| GRICE, VIVIAN, SC | | | | L | |
| GROENEWOUD, SEM, NJ | | | L | | L |
| GWINN, JOHANNA, PA | | | | | L |
| HANSEN, PETE, OH | | L | | | |
| HILL, SUSAN, MD | L | | | | L |
| HOMER, LORE, PA | | | | L | |
| HONESCHUCK, CORINNE, PA | | | | | L |
| HORWITH, BARBARA, PA | | | | | L |
| HUBER, DENNIS, BC | | | | L | |
| KALINSKI, NORMAN, ND | L | | L | | L |
| KRAMER, WAYNE, NE | | | | L | |
| LERGNER, GARY, NC | L | L | | L | L |
| MANASSE, DEBORAH, CT | L | | | | |
| McCARTHY, KAREN, CA | | | | L | |
| McGUIRE, JEROME, WY | L | | | | |
| MERRITT, REBECCA, PA | L | L | | | |
| MINER, DeWITT, SC | | L | | L | |
| MOORE, MARY, MI | L | | | | L |
| MOORE. WENDY. NY | | L | | | |
| NANAA, LIISA, NY | | | | | L |
| NEWBURY, GAIL, AZ | | | L | | |
| NEWBURY, KENDA, AZ | | | L | | |
| POOLE, SARAH, CA | | | | L | |
| POULIN, LARRY, ME | | | L | | L |
| ROBBINS, WARD, OR | | | | L | |
| SAVAGE, BARRIE, VT | | | | | L |
| SAWMILLER, MARGARET, NY | | | | | L |
| SHIVES, TOM, WA | | | | L | |
| SINGER, ELIZABETH, PA | | | L | L | |
| SMITH, POLLY, CT | | | | | L |
| STRANG, ELLEN, IL | L | L | | | |
| TEETER, PHILIP, CO | | L | | | |
| TERRY, JEAN, CA | | | L | L | L |
| THIBAULT, CAROL, OR | | | L | | L |
| TRAPHAGAN, SUE, CA | L | | | | |
| VANCE, GRACE, CA | | L | | L | L |
| VENDITTA, WM., PA | L | | | | |
| WADE, RENE, WA | | | L | L | |
| WAGNER, MARYLOU, PA | L | L | | | |
| WARK, MARY, PA | L | L | L | L | L |
| WEISS, SUSIE, WI | L | | | | L |
| WHALEY, KATIE, NY | | | L | L | L |
| WHITEMAN, ELIZABETH, CA | | L | | | |
| WICKS, JOHN, NW | L | L | | | |
| WOOD, JOHN, MO | | L | L | L | L |
| WOOD, VERONICA, MO | L | L | L | L | L |
| WOODYARD, TOM, KY | | | L | | L |
| WORSLEY, KEVIN, AZ | L | | | | |

# 1992 Royal Horse Show Plans

Country comes to the city with new flair as the Royal Horse Show gears up for another fabulous year. The International Teams joining Canada are Germany, Mexico (returning to the Royal after a 20 year absence) and the United States.

Strong sponsorship continues at the Royal with the addition of the Groomex Jumping Competition on Friday evening, Nov.13 and Glendale's International Royal Speed Classic on Saturday afternoon, Nov. 21. Mercedes-Benz is sponsoring the World Cup Qualifying Grand Prix on Flower night Wednesday, Nov. 18. BMW will sponsor the Winner-Take-All Challenge on the final Saturday evening, Nov. 21. The performance will include the Lottery Draw of a soon-to-be-announced BMW new model.

The Tiffany Cup International Six Bar Competition is a new class for 1992, taking place on Saturday evening, Nov. 14. This class is a power and skill competition. Six identical obstacles are placed in a straight line approximately 11 meters apart, increasing in height from the first to the sixth jump. After the first round, those who are tied for the first place will go on to take part in a maximum of four jump-offs.

The Official Opening of the Royal Agricultural Winter Fair will take place during the opening evening performance of the Royal Horse Show on Thursday, November 12th. The feature class, is once again, The Crown Royal Cup Series Final. This year the prize money has been raised to $150,000 making it the richest at the Royal Horse Show. The defending champions along with the top 10 Canadian riders plus the top 10 U.S. riders from the Crown Royal Cup Series will qualify to compete.

The Royal Horse Show is pleased to welcome many internationally recognized judges such as Mr. Arthur Showell of England who will be the coaching judge this year. Mr. Showell recently retired as the head coachman for The Queen of England.

The Final Volvo Dressage World Cup Qualifier in Canada will take place Saturday evening Nov. 14. Last year Cindy Ishoy, on her mount Dakar, won this event and represented Canada at the 1991 Volvo Dressage World Cup Final in Sweden.

The RCMP Musical Ride, the Metro Toronto Mounted Police Musical Ride, Open Reining Demonstrations, the Master's Prince Philip Cup Games, Celebrity Polo and the Loblaws Superdogs make up the varied features of the 1992 Royal Horse Show.

Tuesday, November 17 sees BMW Polo Night at the Royal. Confirmed players are: Steve Shutt (ex-Montreal Canadian), Larry Robinson (ex-Montreal Canadian and ex-LA King), Stewart Copeland (ex-member of the musical band Police), Joe Henderson (the top rated arena polo player in the world) and David Offen (Canada's top polo player). A fast and furious match of four chukkas will be played to demonstrate the skill and precision of the ponies and their riders.

Entries for the Royal Horse Show close September 30th. For further information contact Alice Shannon (Horse Show Secretary) (416-393-6407.

Royal Horse Show tickets may be purchased from TICKETMASTER (416) 872-7777. Horse Show information and scheduling questions can be directed to the Royal's general inquiry number (416) 393-6400.

# Court Denies Appeal in Dolan Suit Against AHSA and USET

(GLADSTONE, NJ — June 29,1992) — A three-judge panel of the Appellate Decision of the Superior Court of New Jersey had unanimously denied the appeal of Deborah Dolan and her company, Sagamore Farms, in a lawsuit against the American Horse Shows Association (AHSA), United States Equestrian Team (USET) and four individuals.

Dolan's lawsuit claimed she was wrongfully removed from the USET's show jumping squad for the 1990 World Championships in Stockholm, Sweden. She bypassed arbitration and filed suit against the AHSA, USET and four related individuals.

In a decision handed down on June 25, the three-judge panel agreed with attorneys for the defense that Ms. Dolan had failed to avail herself of the administrative procedures, including arbitration, which were available to her under the Amateur Sports Act passed by Congress in 1978 which urge use of administrative and arbitration procedures when athletes feel they have been unfairly denied selection to international teams.

The judges stated that, "An exhaustion of the administrative remedies is a condition precedent to any legal action."

They also stated, "We agree with the judge that there is nothing unfair about requiring plaintiff to exhaust her administrative remedies," and that, "The courts are hardly suitable to determine the eligibility, or the procedure for determining the eligibility of athletes to participate on our behalf in international competitions."

The court also noted that, as an AHSA member, Ms. Dolan was bound by the AHSA's Constitution, which includes an arbitration provision in accordance with the Amateur Sports Act.

The original suit filed by Dolan and Sagamore Farms was dismissed by a superior court judge on January 28, 1991.

AHSA President Jane Forbes Clark said, "The AHSA takes very seriously its commitment to act in the best interests of all competitors. We are pleased that the New Jersey court accepted our position that the courtroom is an unsuitable forum for the resolution of athlete grievances and that there is an effective alternate dispute procedure, including arbitration, which athletes must use."

USET Chairman and President Finn M.W. Caspersen welcomed the decision of the Appellate Court. "Hopefully, this will mark the end of a most unfortunate chapter and allow the USET to concentrate on the forthcoming Olympics. We believe that the objective criteria adopted by the USET has answered the underlying concerns of the plaintiffs. We further believe that the process involved in the particular selection in question was entirely appropriate. As a competitor myself, I am sympathetic with Miss Dolan's personal disappointment in not having ridden in Stockholm, and I note that her efforts have brought about change in the manner in which teams are selected."

# "Best of America's Horse" to Recognize Outstanding American Quarter Horses

Outstanding American Quarter Horses in virtually every equestrian discipline soon will be recognized via the American Quarter Horse Association's new "Best of America's Horse" program.

The program sponsored by Miller's Harness Company and Filly-Tac, is structured to invite participation from equestrian associations whose members ride American Quarter Horses. Winners in English-related associations will receive a $1,000 Crosby saddle package from Miller's Harness Company, while the Western association winners will receive a Filly-Tac timepiece featuring four diamonds and a handsome presentation box valued at nearly $1,000.

"The program is an attempt to give outstanding American Quarter Horses and owners that excel in various equestrian disciplines, the rewards and recognition they deserve," said Bill Brewer, Executive Vice President of AQHA. "The association has an extensive awards program for those owners competing in AQHA events, but we realize a large percentage of American Quarter Horses compete in disciplines outside of AQHA activities. There horses and owners are equally important to the Association and the future of the American Quarter Horse industry. Thanks to the support of Miller's Harness and Filly-Tac, more American Quarter Horse owners will receive recognition for outstanding performances by their American Quarter Horses."

Several special interest associations are to participate in the program, including the American Driving Society, American Grand Prix Association, American Horse Shows Association, Barrel Futurities of America, International Side-Saddle Organization, National Reined Cow Horse Association, United States Combined Training Association, Inc., and the United States Dressage Federation.

AQHA simply requires that the winning horse is a registered American Quarter Horse and the owner is a current AQHA member. Each individual association will set guidelines and manage the selection process of the outstanding American Quarter Horse in their respective disciplines.

"The versatility of the American Quarter Horse enables him to participate in virtually every equestrian discipline and AQHA is proud to recognize a broad scope of outstanding horses through our "Best of America's Horse" program, " Brewer said.


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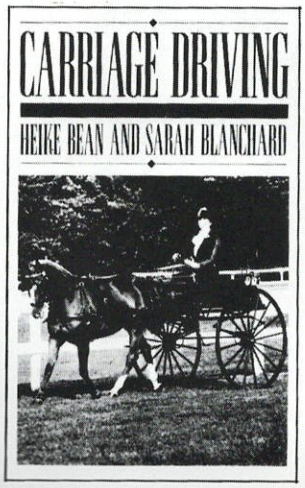


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# We Remember

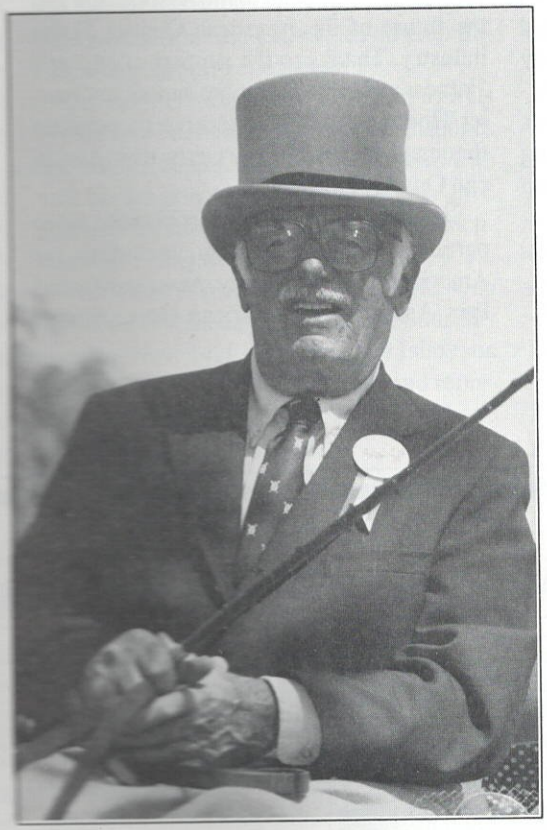
## Charles Webster Kellogg — 1914-1992

### *Fragments and Recollection*

*by Otto H. Siegmund*

In the summer of 1968 Phillip Hofmann and a few friends organized the first combined driving event in the U.S. That affair was held in New Brunswick, New Jersey, and named for its venue, Johnson Park. It was at the Johnson Park Driving Show that I was introduced to Charles Kellogg, then of Southbury, Conn. and his wife, Daphne. As I recall he drove a single no-nonsense kind of horse to a sailor wagon or something similar, and he drove it very well. As a keen but sparsely informed tyro, I watched with fascination each movement made in harnessing, putting-to and driving-on until the course took them out of sight. There was no doubt that I was in the presence of an exceedingly able and well-defined talent for horsemanship. Several years were to pass before other early combined driving events at which I had volunteered to work began to bring me into contact with Daphne and Charles again. He began to turn out in pairs classes and did superlatively well every season. The warm acquaintance that began almost casually years before matured imperceptibly into a friendship whose depth I was never fully aware of until Charlie's death abruptly ended it.

Charles Kellogg had about him an atmosphere, a kind of nimbus, of competence in every element of horsemanship. He had never been far from horseflesh, whether in the hunt field, the Polo ground, the military (India-Burma theatre) or the show ring and marathon course. Much of this experience and hard-won knowledge was distilled for beginning drivers in his book *Driving the Horse in Harness* and his innumerable articles and answers to questions from readers of the *Carriage Journal* and *The Whip*, two driving papers that had been under his direction at various times. He was always approachable and any honest inquiry would get a full and detailed reply, often with examples. Charlie knew, he simply knew. My access to his encyclopedic stock of equestrian lore was the happiest accident of my driving adventures. That this transfer of information was not always a one-way street was borne out by his invitation to me to write the occasional piece for the journals under his editorship. These assignments I have always thought of more as compliments than as duties.



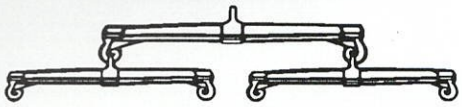
**Charles Webster Kellogg**

Charlie was not one of those men about who one hears the remark that "Driving was his life" or "The box seat was his greatest pleasure". The canvas of equestrian sports is far too broad for so narrow a picture and he found delight in nearly every element of it. Indeed, a long career as sports editor of the New Haven Register guaranteed a wide spectrum of interest in competitive athletics whether for man or beast (preferably horseflesh of course).

Charlie was a whole human being, expert in his trade and in his beloved avocation. No stranger to asperity, he was far more often gracious, and bore victory with modesty and defeat with a generosity of spirit. Now we must do without his sportsmanship and instinct for good form. He leaves many friends who regarded him with respect, loyalty, admiration and great affection. It is my immense good fortune to be one of them.

**Kellogg drives Mrs. Iola Haverstick's pair at Saratoga, with his wife Daphne at his side.**

## Lead Bars



*Q - How high off the ground should the pole piece be in relation to the shoulders of a pair? C.W., La*

A - This question opens up a whole can of worms — what kind of a carriage are you using and for what purpose, is the pole fixed or a drop, double trees or a splinter bar, etc., etc.

There isn't much one can do when the pole is fixed and the carriage is outfitted with a splinter bar. In that case you more or less have to fit the carriage to the horses, and if they are too small or too big you've got the wrong carriage. This writer has been locked into 16h pairs for years because our first competitive horses were that size and we bought carriages (and harness) to fit them. Subsequently, the nice 15.2h pairs were too small and the 17.0h ones were too big! And, in reality, it isn't the height of the pole off the ground which is important as it is the height of the dash or the toeboard in relation to the rumps of the horses which make the carriage suitable.

More leeway is found when the drop pole is used with double trees. But the ruling factor here is the proper relationship between the height of the vehicle and the horses, rather than worrying about the distance between the pole piece and the ground. The guiding factor here is that the pole should be as level as possible; thus if the pole droops from carriage to crab then the pair are too small and conversely, if the pole points upwards at the collars the carriage is too small!

Again, it is difficult to mandate the length of a pole, this depending on the size of the horses/ponies and what one intends to do with them. For instance, if you are preparing for a combined driving campaign you will want a shorter pole offering less chance of hooking it on an upright post in a hazard; if you ar picnicking in the hills you'd want a longer pole for its leverage when descending.

Actually when the pair is travelling along, both horses exerting the same amount of "pull" on the evener/splinter bar you will find the pole hardly is necessary until you wish to slow up, or turn. Even then a well-matched pair, if striding together, can make a turn without the pole chains/straps coming into play!

In a very general way the pole head should be as close to the point of shoulders (in height) as the shaft tips would be in a single turnout, but this is difficult to mandate in view of varying sizes of vehicles. - *C.W.K.*

**Charlie helped whips, young and old, not only in person, but with the hundreds of "Lead Bars" that he authored.**

## Remembering Charlie Kellogg

*by Barbara Weir*

My husband, Jack, and I first met Charlie Kellogg in 1967. I remember the year because we were then looking at a weanling filly in Connecticut, and when we mentioned driving her, the owner insisted we meet the Kelloggs, down the road.

Well, we went to their house and knocked on the door, and thus began a beautiful friendship!

There was no ADS then, no rules, no instructors, only what we could glean from riding experience and *The Carriage Journal*. But, there was Charlie Kellogg! We bought the filly, and spent the next couple of years picking Charlie's brain. I remember our first big driving show (first annual, Fairfield, CT), nervously following Charlie and his big hunter, Kelly (put to a Demarest Basket Phaeton, some recollections are indelible), around the Polo Field as closely as we could safely drive, emulating their every move.

Later our major goal in showing was to "Beat Charlie in Obstacles", first with singles then with pairs. I think we succeeded about once out of twenty or thirty tries.

In 1974, when Jack, Charlie, the late Phil Hofmann and others came up with the idea for the ADS, Charlie's assignment was the "newsletter". Ergo, the birth of *The Whip*. There is no doubt that without Charlie and *The Whip*, the ADS would never have taken hold, much less thrived.

Charlie's expertise is still available to us in eighteen years' worth of Whips and in his book *Driving the Horse in Harness*. But alas, no longer to be enjoyed are those long afternoons at Kellington Farm, when Charlie-the-Raconteur held forth (while we partook of Daphne's warm hospitality), imparting knowledge and laughter to all of us and to all of our kids, who have carried his wisdom, humor and sportsmanship into adult life.

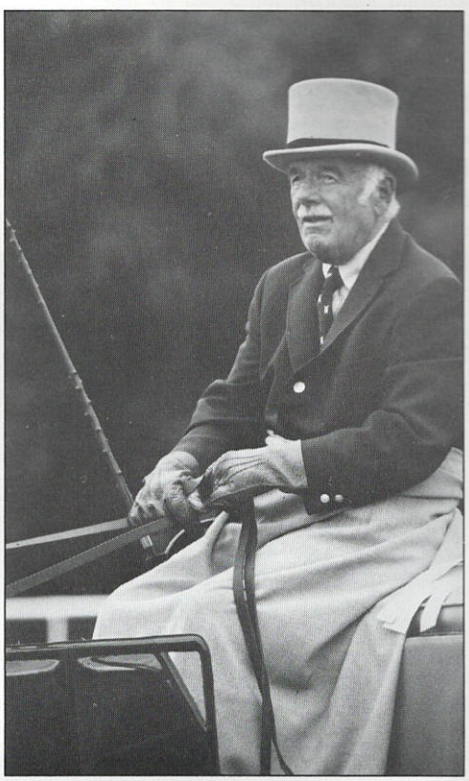
Charlie Kellogg's passing is indeed the end of an era, but he left a fine and unique legacy for future generations of whips and non-whips alike.

# *We Remember*

**C.W.K. and Jack Weir at Mohonk ADS Annual Meeting - 1982.**

**Charlie and Daphne Kellogg with Marie Frost and Barbara Taylor - Mohonk, 1967**

**C.W.K. drives unicorn with friends on a picnic drive.**



**With Kingston and Kitchener**

*C.W.K.*

*1914 - 1992*

# The Morgan Horse — Bred to Drive

*by Joy G. Platz*

Dawnhill Stormcloud, New Ran's Hawk, Morgan Woods Yankee, Chief of State, Atavista Statesman, Kennebec Count, Kennebec Russell! Their names are legion in ADS annals. It's no mere chance that these horses and numerous others like them excel in driving competitions. They share the same genetic heritage — they are Morgans. More and more people interested in the burgeoning sport of driving are turning to the Morgan horse, the majority of single entries at ADS and CDE competitions throughout the country are Morgans. There's good reason this breed makes a superlative driving horse and its history is fascinating....read on.

Born in 1795 in Springfield, Massachusetts, a little undergrown two-year-old colt called Figure was thrown in "to boot" with an older horse as a payment to Justin Morgan, an itinerant music teacher who traveled throughout New England eeking out a modest living. Horses in the early days of New England worked for their keep and the under-sized stallion did not have an easy life. He was sold a number of times throughout his 29 years; he was worked snaking logs down the steep Green Mountain slopes during the day then often ridden to town in the evening where his owner would challenge his neighbors to race their horses against the spunky little stallion.

**Lore Homer has competed successfully with Dawnhill Stormcloud.**

In Figure's day horses were used primarily for heavier drafting or as riding horses on the narrow and hilly roads. Figure was, however, built to be a good carriage horse. He was small but upheaded and stylish; had a good sloping shoulder that fit into a collar and a short back for strength. He was short-legged with good clean legs and dense, flinty hooves. He had a spirited, yet pleasant disposition with a great desire to please, making him easily trainable for the task at hand.

It wasn't until after his death that Figure's impact began to be realized. In "The Perfect Horse", written in 1873, author William H.H. Murray states, "Of Justin Morgan alone can it be said, that he founded a family. Other horses have been of note, and whose eminence was well deserved; but they passed away, and left no sons so like themselves as to be distinctively theirs. They did not have the power to take of other bloods, and dominate them, stamping them with their imperial likeness. They lacked something royal, which, when existing in a horse, makes all other families tributary to themselves — that power to absorb, and not be absorbed, something no other imported horse from which we take our trotting action, ever had. They were all royal; but none were kingly.

"Not one builded a throne and founded a nation whose population were abundant, and all his children. But Justin Morgan did this thing. He stands the progenitor of a mighty race, spread over all the land from Maine to California; and wherever you find a Morgan horse — east, west, north or south — you know he is a Morgan horse. One glance is enough: color, shape, style, limbs, feet, head, all suggest the little horse from which he lineally decended — Justin Morgan.

"...The superlative test of blood is to mark descendants with its own characteristics. Crossed with twenty families (Justin Morgan) dominated them all! His pedigree was written in the form and spirit of his children."

Justin Morgan's sire was believed to be a horse named Beautiful Bay or True Briton and his dam a mare of the Wildair breed. But, as Murray goes on to state, ..."I care nothing for the verbal pedigree in the case of Justin Morgan. The proofs of his pedigree were not in back of him, but in him; and they were read in living characters in his three great sons — Sherman, Woodbury and Bulrush, and in all successive descendents, even down to the present time."

The above holds as true today as when it was written almost 120 years ago. Justin Morgan was a mutant — a genetic variation that breeds true. Although he did not closely resemble either of his parents, in his prepotency he passed on his own unique qualities through generations of complete out-breeding that was permitted until 1947 when the Registry no longer accepted a horse of any breed but Morgan.

The Morgan breed is not ancient. Reasonable accurate word-pictures of its earliest members do exist, including actual photographs and records of the early years. We have a mental image of Justin Morgan and his three sons: Woodbury, Sherman and Bulrush. We have a better image of Black Hawk and Ethan Allen and very clear pictures of Daniel Lambert, General Gates and Ethan Allen. Therefore it is pretty well known what has gone into the breed for the past 170 years.

Given any group of hardy, sound equines with natural ability and agility, it is quite easy to select for given traits. In early Morgan history there was high value placed on certain characteristics. First, the horses had to be gentle and easy to train; the average farmer or teamster could afford neither the time nor the money to train the difficult ones.

Secondly, the horses had to be sound and remain so. Replacements cost money, as did horse doctors.

Gradually, people became interested in a horse with good looks, and this good-looks quality evolved as a sought-after trait. Therefore, the most popular of the early Morgans were gentle, able, sound and handsome. These Morgans were bred and their desirable traits were repeated, thereby establishing a genetic base.

Along came harness racing and in the mid 1800's the image started to change. Offering a vast, new market, men hastened to produce horses that were taller and faster but still sound and able.

A few minor changes in basic structure occurred during racing's heyday. Longer, leaner necks appeared. Straighter shoulders were tolerated because a horse raced best with a low head. Gradually a harness type made its appearance and certain characteristics were strengthened to near-dominance. The rounded, deep muscled, high headed attractiveness was still there, as it always had been, but buried beneath a structural type that had evolved through selection.

The Morgan horse remained in this harness mold for some decades on into the 20th century. Even after the three major families within the breed evolved into entities in their own right, the essential harness image remained.

The Morrill family that descended from Bulrush were primarily harness horses that became known for their speed. Up until the time of Rysdyk's Hambletonian Morgans were the only real harness-racing horses. The supremacy of the Morgan on the track was built to a climax in Ethan Allen. Foaled in 1849 and raced until he was over 18, he was the last of the great Morgan harness racers. Then the Messenger and Hambletonian blood, with larger size and running build began to push the Morgan out of the spotlight. However many great standardbreds bear the undisputable Morgan bloodlines; both Greyhound and Titan Hanover trace back to Figure.

**Weekend of Coaching - August, 1982 at Newport RI on the lawn at "The Elms." Morgan Four-in-hand, Wagonette Brake. 1st seat: John Greenall, Whip; Ann Leck, passenger. 2nd Seat: Roger K. Greenall, Jr. and Linda B. Greenall. Livery: Steve Allen and Sharon Picus.**

**Bennington — Middlebury, VT, Sept. 1925.** *Photo courtesey of AMHA Archives.*

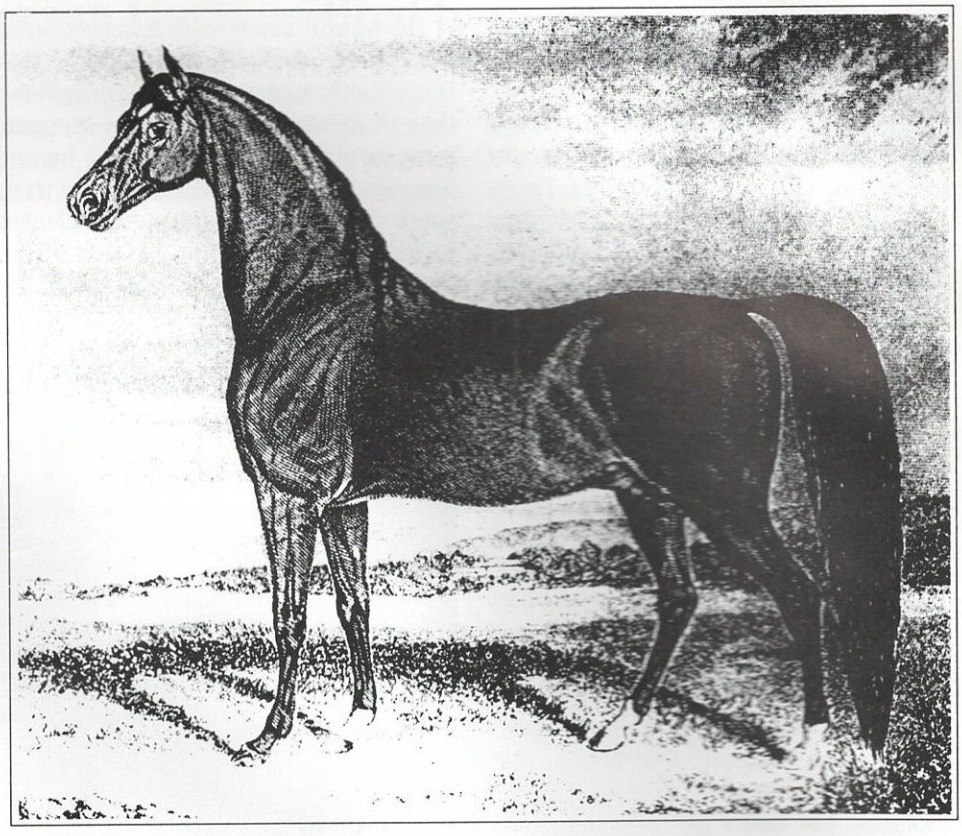
Sherman's sons' get became prominent in the trotting field, his families of Black Hawks and Ethan Allens were exceptional harness horses. Wrote Everett L. Smith in the 1927 "Trotting Journal of the East", "Ethan Allen was acknowledged as the one perfectly-gaited trotter and a horse that could not go a break. Of perfect manners always, a lady could drive or safely handle him. None handsomer in harness had ever been shown on road or track, and his critics were able horsemen."

"Champion Trotting Horse of the World" was a large title to bestow upon an under-15 hand horse. He was as much a celebrity in the 1850's as many of today's sports' figures. Many fortunes were bet and lost on this pioneer of American racing, yet when all was said and done, few begrudged Ethan Allen his place in history as "King of the Turf".

"From early childhood he was a natural trotter. He knew no other gait." This is from a newspaper report upon the horse's death.

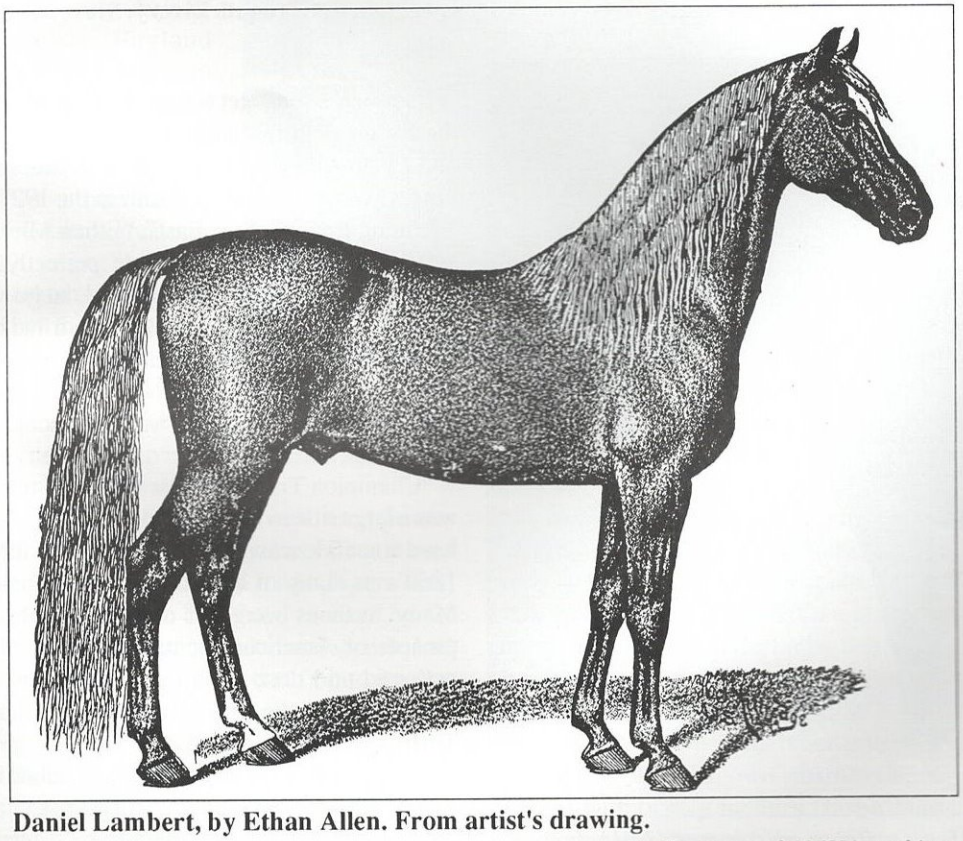
From the same article by the editor of Wallace's Monthly (April, 1877 Vol. III)... "Taken as a whole, his form was perfectly symmetrical. Taken in detail, he looked like a stout-bodied horse, on short limbs, yet actual measurement demonstrated a perfect harmony of proportions between carcass and the extremities. Again, his body had the appearance of the pony-built Morgan type, yet in profile, it seemed to be unusually long, while in either front or rear view, his shoulder points seemed to be wide and his hips very broad; yet every point was so smoothly turned and highly finished, his whithers so well defined, his crest so superbly arched, his ears so exquisitely molded, his eyes so large and lustrous, his face so delicately fashioned, terminating in large, thin nostrils, broad as the palm of a generous hand. His hips so nicely rounded like a symmetrical dome, to the coupling, and the limbs so sharply chisled, that he was a model, either at rest or in motion, of graceful harmonious proportions."

While the writer was perhaps carried away in relating the appearance of his hero, many other accounts support this description of Ethan Allen. And apparently Ethan Allen's better characteristics did not stop there. By many accounts the stallion was exceptionally well-mannered and had a steadiness, even while racing, which gave him an edge over his more fracteous competitors.



**Ethan Allen**

*Courtesy of AMHA archives.*



**Daniel Lambert, by Ethan Allen. From artist's drawing.**

*Courtesy of AMHA archives*

The Morgan line bred by Joseph Battell, who compiled and started the Registry, and later by the United States Government was selected for trotting speed in harness. They were more angular and larger horses, they had less shoulder slope, shorter necks and rougher outlines than saddle use would have demanded.

In the mid-west J.C. Brunk bred a line of Morgans, mainly for harness use. Shown as fancy road horses, in single or double harness, the Brunk Morgans campaigned against the best from Tennessee and Kentucky and usually won.

Although each of these large families was selected according to different ideals and gradually came to show that difference very clearly, they varied little in their pedigree sources. Each depended on close lines to the Ethan Allens and Black Hawks and each carried the strong, old-line blood through similarly derived mare families. A ten generation pedigree on any member of the three main families reveals an almost identical array of names on the right.

Since all three major families within the breed were originally harness-use horses, their soundness was important, as was their action and speed.

The American sport of harness racing began in New England and the Mid-Atlantic regions in the early 1800's and came to full bloom in the middle of the century which meshed perfectly with the development of the Morgan horse. It is not surprising that many of the qualities which contributed to the creation of America's first breed also served to build the foundation for American's first national spectator sport. The characteristics which attracted the attention of the New England farmers to the Morgan — hardiness, stamina, tractability, and heart, were just the qualities necessary for the successful harness horse in the first half of the 19th century.

Even though today's and yesterday's records are based on the fastest time for the mile, the circumstances under which these records were set have changed tremendously. Until the turn of the century, trotting races were held in one-mile heats with the winner having the best time three times out of five. More heats were often necessary and it was not uncommon for horses to race six or seven heats. Stamina obviously became a prime factor. Morgans, with their extraordinary powers of endurance, proved equal to the challenge of this style of racing. Stamina was particularly important in longer races of two, 20, 50 or even 100 miles. These multi-races were usually run on a one-mile track, often as time trials for individuals. In 1845 Fanny Jenks, a daughter of Gifford Morgan, trotted 100 miles in nine hours, 38 minutes and 34 seconds — and was ready to go the next day.

Trotters had to perform these tests of fitness while harnessed to vehicles weighing considerably more than today's 30-pound bikes. Tall, wooden wheeled sulkies weighed anywhere from 50 to 70 pounds with four-wheeled road wagons weighing three times that much. Some races were even handicapped, sometimes making the horse pull a total of 250 pounds.

Early tracks were often crude affairs with rough ungraded surfaces and uneven footing. Under these conditions the horses with the truest, strongest trot maintained a distinct advantage over the horse that could not handle obstructions without breaking gait. The Morgan, with its trappy, four-cornered trot, frequently succeeded where a long strided but less-balanced horse failed.

Ice racing was also popular in the 1850's, particularly in upstate New York and Maine. Here again the smaller, sharper-gaited Morgans were at an advantage. Also, times were understandably slower on ice than on dirt... although horses hitched to lightweight cutters and shod with special calk displayed amazing speed considering the conditions.

Trotting against the clock was a popular entertainment at the tracks in the 1860's. Horses were set out specifically to break records, or, in the case of stallions, to set "marks" for themselves. Some believed that one way to increase a horse's speed was to hitch him with a running mate. The effect of the coupled power would supposedly urge the trotters on to even greater speeds. Records set in this manner were only counted on special lists, but the performances were exciting spectator events. Ethan Allen, with his rhythmic trot, was acknowledged champion at this kind of racing. At the age of 18 he set a track record for the mile, racing in tandem against the great trotter Dexter.

Of Ethan Allen's seventy winning offspring, perhaps his most famous was Daniel Lambert, who contributed many get to the foundation of the American Trotting Horse that is today's Standardbred. Daniel Lambert was to nearly 1100 mares in his lifetime and proved to be the best source of both fine trotters and fine Morgans his family had yet produced, by far surpassing his sire's great breeding record. He sired over 100 race winners and they accounted for nearly 500 races. Nine of his get were tough old campaigners, trotters with 50 or more races to their credit. Thirty one of his sons went on to average almost three winners each, and 33 daughters sent out winners, despite the rapidly waning star of the Morgan as the best source of the trotting speed. It stands today as one of the greatest breeding records of any horse of any breed. His percentage of winners is almost unbelievably high, for only a scant dozen of his starters failed to win, and all but one of those could trot in less than 2:50.

**General Gates** *Courtesy of AMHA Archives.*

Actually his great breeding record was only a small part of his popularity, most of it was his incomparable good looks... the beauty horse people were pleased to call Morgan. It is important to know that in the late 1700's and early 1800's the Morgan was the only breed of horse America had with true equine

beauty. The Morgan horse was recognized as the handsomest horse of the day and Daniel Lambert was one of its best-looking members.

Then in 1908 J.H.S. Johnstone wrote in "The Horse Book": 'A Practical Treatise on the American Horse Breeding Industry as Allied to the Farm': "Forty years ago the Morgan was the most-favored of the road types. This strain may be traced to a single ancestor — Justin Morgan, foaled in Vermont in 1793. He was a phenomenal horse in every way, small, but of astonishing strength and stamina. From him descended the Black Hawk, Bashaw, Golddust, Lambert and other families, all of which were famous for road qualities and good looks. Some of the fastest trotters carry Morgan blood in their veins. In the middle of the last century the strain was very popular, but it has nevertheless been absorbed into the great trotting breed and little of it remains to bear witness to its pristine excellence and popularity. An effort has been made to restore the breed to its former position.

"A stud book is maintained for it and governmental aid has been extended in the attempt to rehabilitate it. Modern horse market demand, however, calls for a horse of greater size and speed, and it is doubtful if any good could be accomplished by restoring the strain... The decadence of the Morgan horse is due solely to the demands of advancing civilization."

In the early 1900's the appearance of the automobile brought about a complete role-reversal for most American horses; where horses had been a superior form of transportation, gradually they became owned entirely for recreational purposes. The Morgan found himself without a job. The sensible dependable Morgan driving horse had traditionally belonged to the middle-class businessman, professional or tradesman. The first half of the 20th century was a period in which there was a very real danger that the Morgan could have disappeared completely as a breed. Without the efforts of one or two major breeders there would not have been enough Morgans produced to maintain a viable gene pool.

In 1904 the United States Congress approved funding to enable the Department of Agriculture to conduct experiments in animal breeding and feeding in cooperation with state agricultural experiment stations. Programs were proposed to link these experiments with the preservation of various native types of horses. A short-lived farm was set up in Colorado to breed carriage horses, then a Congressional Bill allowed the establishment of a farm in Vermont devoted to the preservation of the Morgan horse.

General Gates was chosen as the government farm's head sire, and the result of mating him with a mare with six crosses to the original Morgan horse created Bennington. Roughly 2/3 of all Morgan horses alive today trace back, on the male line, to General Gates, and more than 2/3 of those do so through General Gates best breeding son, Bennington.

This is not meant to be a treatise on Morgan bloodlines, but to tell something of the history of the Morgan as a driving horse has to include naming some of the outstanding horses that have maintained the breed. Today it is not possible to have a Morgan with more than 15% of the original blood, but breeding Morgan to Morgan has reestablished the original type overall.

While in 1908 the breed seemed on its way to oblivion, today over 80,000 living Morgans are listed in the Registry. The up-headed, big trotting handsome little horse that was the favorite of our forbearers is back to its original prominence. With the fast-growing interest in pleasure and combined driving the Morgan is again an unexcelled choice.

# "The Driver Shall Wear a Hat, an APRON or Knee Rug and gloves."

Apron? Butcher, baker, Mickey, cocktail, shop? Confusing?! The "driving apron" is probably the most confusing element of required attire in the ADS/FEI rules, right next to "appropriate", which assumes one has good taste (not tastes good!). Rather than get into an argument over "good taste" and "appropriate to vehicle style", I'll stick to trying to sort out and clarify the mysterious "driving apron".

In the ADS rule book, nothing defines the apron's size, style or construction at all, merely requiring wearing one or a knee rug. In Captain C.F. Knight's *Hints on Driving* (considered to be the "Bible" of the British Driving Society) there, again, are no hints. Going to the methodical Germans, we find hints in the German National Equestrian Federation Handbook as follows: "The 'apron' protects the driver's legs down to just below the knee from being soiled by the greased reins. It also prevents the ends of the reins from falling between the drivers legs. The apron may consist of a small woolen blanket, or it may be made of thick drill or linen and be tailored to fit. In sporting driving and competitions, the colour should tone in with that of the vehicle and seat cushions." Going to older works, Frances Underhill states that the apron should "strap around the waist and come to about the ankle when standing." C.W. Kellogg, in *Driving the Horse in Harness*, says that binding... (in) winter, a heavier material lined with wool...the apron is made to buckle around the waist and cut long enough to almost reach the feet and wide enough to tuck in well when seated." Ah ha -! Now we're getting somewhere!

Moving on to Carriage Turnout and Appointments edited by Tom Ryder for the CAA (Carriage Association of America), a distinction is made between the summer apron's fit and that of a cold weather apron. The summer apron fits "from a little below the waist to just above the ankles"; while the winter one is "usually cut to fit higher on the body." Both are cut wide enough to be tucked under the legs at both sides. Fabrics for summer are listed as "light materials, such as tan colored 'covert cloth' for use with more formal carriages" or "of some more check pattern, for use with carriages of less formal type". Those of heavier weight materials may be lined for colder weather and are "sewn around the edges with three or four rows of stitching" while linen and light weight material are to be bound around the edges. Ryder makes the following comment: "Driving aprons were seldom used by people who drove on their everyday affairs. Robes or knee rugs were the general thing."

Aprons for personal driving in competition or pleasure can therefore now be deciphered! Personal experience and observation has shown that most people make their own aprons or have them made locally, even though some purveyors exist. Commercially made aprons can be somewhat costly, espe-

cially for the beginning competitor. At least three styles of cut have been seen (see drawings). If the aprons are made to fit only one person, any of the styles can be fitted with leather straps with buckles (roller type are preferred), two "D" rings and straps of webbing or leather, "quick release" type fasteners, or j "latch and hook closures". If using "latch and hook" type closures, you will have to sew them to some type of strapping, or make the apron width to overlap in the back around the waist and sew it directly to the apron itself. If the apron is to be worn by several different people (of different sizes), webbing or woven tape ties of 36" length each can be attached. They are crossed in the back and tied in the front. This sort of "generic fit" apron is handy to have around when someone forgets one of their own.

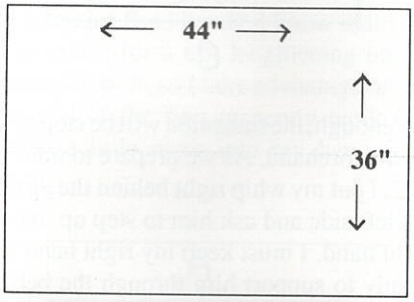
When making one, or having one made for you, use your actual waist measurement or waist measurement minus two inches for a good tuck under width for styles 1 and 2, for style 3 the measurement should come just around the curve of the waist. Over your clothing, this should fit just fine. A full-sized diagram is included for a type of leather strap. Length is probably best around mid-calf.

Now to fabrics and colors! I have found that washable wool blends drape nicely, as do acrylic/wool or acrylics in suiting or skirting weights. Some upholstery fabrics are also suitable, especially since many are already stain resistance treated and may be water repellant (important on some days!). Lighter weight fabrics can be lined. Muted patterns (checks and plaids included) may be lined with a solid fabric in such a way as to make the apron fully reversible, if "latch and hook" type closures are used or reversible webbing or leather strap. As to colors, solids to coordinate with your entire turnout are appropriate, as are small patterns. Colors and patterns should not over power your suit or dress. A monogram may be applied to a solid colored apron at about knee level on the right side or center of the apron, as desired. If in doubt about color, "fawn" is always a traditional color.

I hope these comments can be of some use to novice and more advanced drivers alike on the question of the ubiquitous "driving apron".

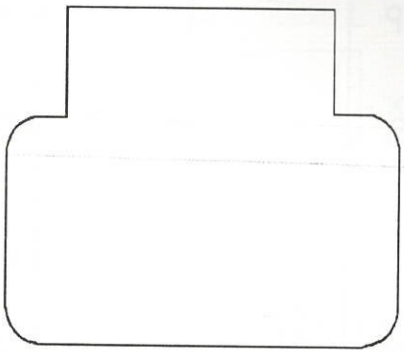
## Apron Styles for Personal Driving

**Style 1**

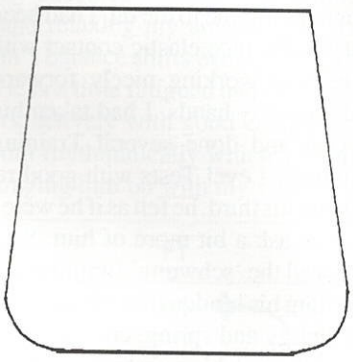



**Finished size of 42" to 44" by 34" to 36" generally fits most drivers 5'6" to 6'2" over a suit. Edges may be hemmed or bound. If hemmed, 2" top hem is nice, with a 3"-4" bottom hem and matching side hems. 3-4 rows of stitching or traditional on the edges.**

**Style 2**

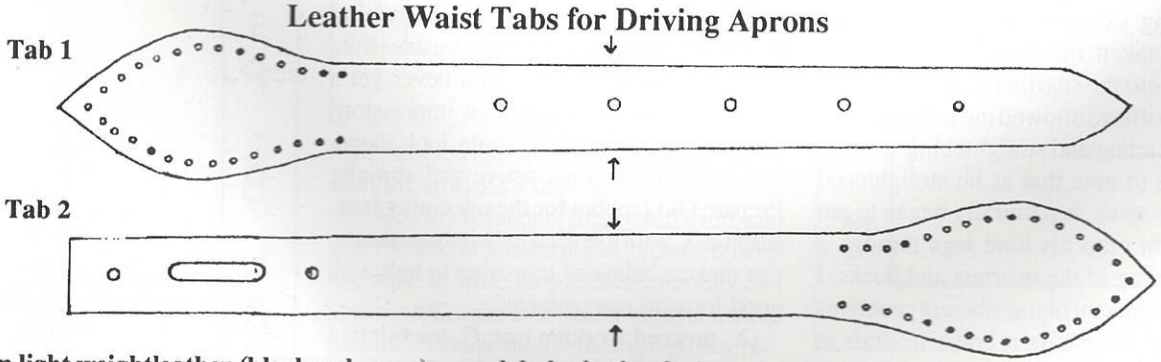


**Style 3**



**Top edge, finished, should be waist measurement. Closures will take up additional room needed over clothing. Length is to between mid-calf and top of ankle.**

### Leather Waist Tabs for Driving Aprons




**Cut tabs from light weightleather (black or brown); punch holes in tip of tab one to match tang of chosen style of 1/2" buckle (Roller or square frame; roller will require a keeper). Punch holes with 000 size punch to facilitate sewing in the shaped ends of tab 1 & 2. Punch round holes in flat end of tab 2 to fit a 1/4" or 5/16" quick set rivet (or may be sewn; skipping the holes). Cut slot for buckle tongue. Insert tongue in slot, fold over and set rivet or sew (insert keeper below Buckle, if needed) in place. Tabs may be lengthened or shortened as need at arrows. Sew buckle side tab to right of apron and tongue side tab to left side.**

*—Kirsten Breyer*

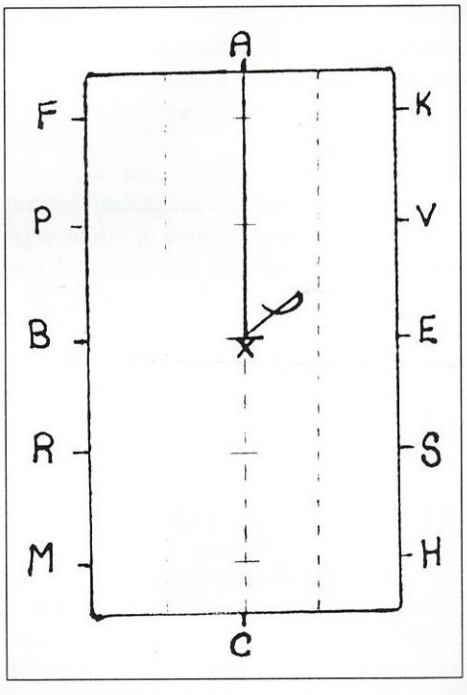
# Driving Old Dobbin

## Step by Step through an Intermediate Test

*by Sherry Ackerman Ballou*

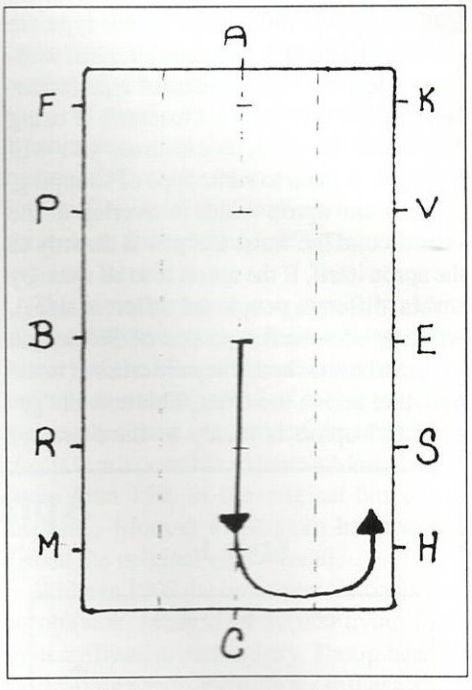
As I drove away from the show stabling area, I could hear my friends calling out words of last minute encouragement to me and my horse. I was excited...and a tiny bit apprehensive. I was going to drive my very first Intermediate Level dressage test with Old Dobbin. Dobbin had been driving for about three years now and I had been trying to bring him along carefully and systematically on the snaffle bit. The first year of his driving work, I had just taken him out on quiet drives in the country with lots of relaxed, rhythmic walking and trotting. He developed good steady working gaits and became strong and confident. The second year, I had worked with him in the manege and had achieved a degree of suppleness, evidenced by an honest longitudinal stretch through his topline to the bit. I had been able to establish a nice elastic contact with him and he was working nicely forward and evenly into my hands. I had taken him out that year and done several Training and Preliminary Level Tests with good results. This year, his third, he felt as if he were ready for me to ask a bit more of him. So, I had introduced the 'schwung' (impulsion) work — inviting his hindquarters to push off with more energy and spring, conducting power forward through his swinging rounded back. I wanted to cultivate his trot so that he could stay longer in the air, without stiffness or flicking of the legs. As his gaits became more supple and elastic, I confirmed him to the diagonal aids and worked the bending-straightening exercises. I was really glad that I had taken the time to get Dobbin stretching into the snaffle bit, because a bar bit would not have allowed me to commence with this bending and straightening work. It pleased me to note that as he straightened through the spine, he naturally began to put more weight onto his hind legs through a slight lowering of the quarters and hocks. I was fully cognizant of the inherent problems associated with asking a horse in draft to work 'upwards' in collection, and was always careful not to have unrealistic expectations of this respect.

So, with these three years of work behind us, Old Dobbin and I walked over to the dressage warm-up area. I didn't want to warm up too much, as I wanted to save his brilliance for the test. I had planned about a twenty minute warm-up which started with forward, rhythmic trotting in large, flowing circles. As my test time grew closer, I began executing transitions and changes of bend in order to invite Old Dobbin to bring his haunches more under him. My bell rang, and as I headed toward the ring I made a last check to be certain that he was offering me an even feel on both sides of the bridle.

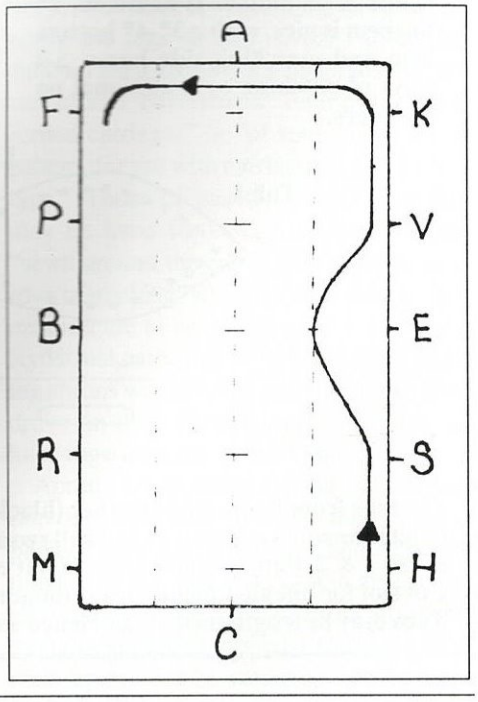



(A, enter working trot; X, halt and salute). I am heading down center line and I remind myself to make a confident, businesslike entrance. The old adage 'You never get a second chance to make a first impression' dashes through my mind. Smile, look ahead, and keep Old Dobbin active and straight. Prepare Old Dobbin for the upcoming transition at X, with a several half-halts so that he can make a balanced transition to halt with good forward engagement.

(X, proceed working trot; C, track left) I want to take Dobbin forward into trot from the halt without any walk steps, but it must be balanced. This transition requires that he push well from his hocks into a soft contact, through his rounded back. If I ask too much of him, he will throw his head up; if I don't

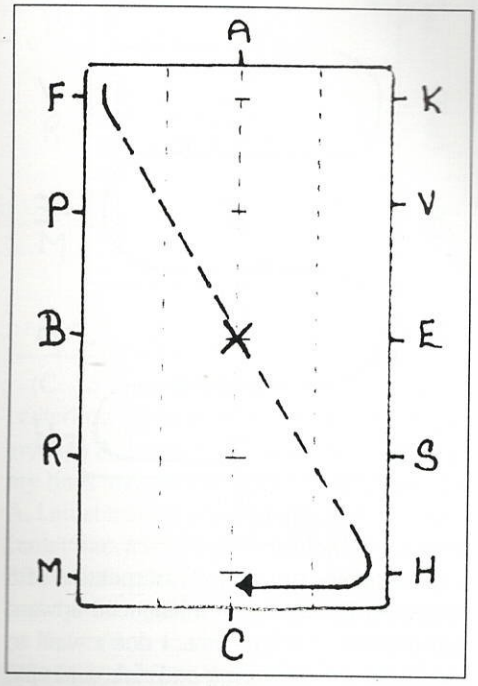



ask enough, the transition will be sloppy and on the forehand. As we prepare to track left at C, I put my whip right behind the girth on his left side and ask him to step up into my right hand. I must keep my right hand very steady to support him through the bend to prevent him from falling over his inside shoulder and rushing, or from simply 'fak-

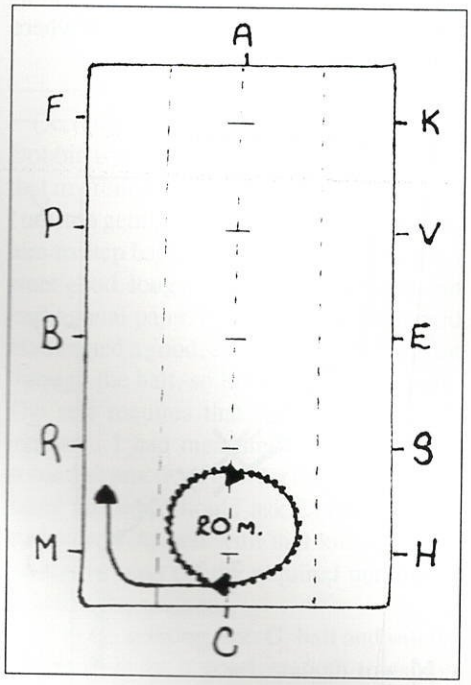


ing' the bend with his head and neck. I want him to give me an honest bend through the rib-cage by stretching his left leg forward toward my right hand. With my left hand, I very carefully invite him to execute the movement. I want to be as subtle and tactful as possible with my left hand so that I do not discourage his left leg from coming well under him.

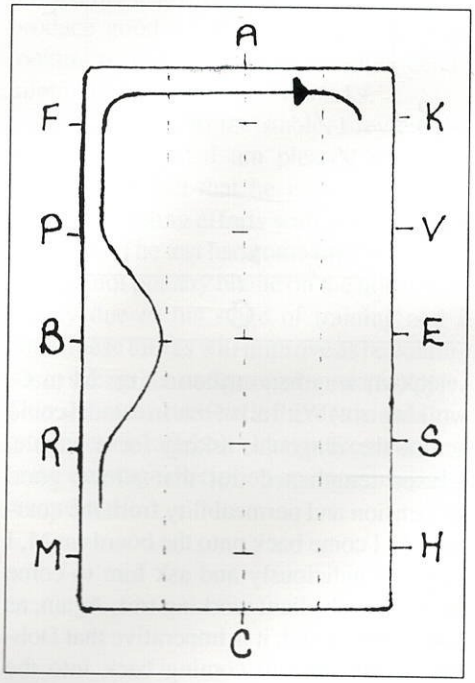
(S to V, deviation approximately 10 meters; V to F, working trot) My deviation is next and I must show suppleness through the change of bend. As I approach the movement, I check to be sure that Dobbin is offering me an even contact on both sides of the bit. Seeing that he is, I ask him for the bend and remind myself to be absolutely accurate. This movement calls for the deviation to be exactly 10 meters and occurs on the long side, in full view of the judge, so I try to make my geometry perfect while maintaining trot quality and showing my bend. From V to F, I want a good active working trot with nice fluid bends. I know that I am going to ask for a trot lengthening on the diagonal from F, so I take advantage of this short end of the ring to gently work Old Dobbin a little more into my hand from behind.




(FXH, lengthen stride in trot; H to C, working trot) Dobbin has answered my aids and is stretching through to the bit with good activity from behind. I remind myself to keep my hands very, very steady so that he can sustain a good bascule through his back and topneck. As I come off the boards from F, I simply loosen my back and allow him to stretch his topline into a nice lengthening. I must be careful not to 'throw him away' or he will fall on his forehand and rush. Likewise, I don't want to 'overdrive' the lengthening, or he will run with faster, shorter strides rather than maintain his rhythm with a longer stride. I want to 'allow' him to lengthen, rather than 'make' him lengthen. This way he will stay relaxed and supple and have a more brilliant and fluid lengthening. If I can keep him nicely stretched to my outside hand, I can relax my inside rein ever so slightly and encourage him to put more lift into his lengthened trot. Coming back on the boards at H, I make sure that we re-establish working trot fluidly and in balance. It is critical now that the working trot is forward to the hand, as I am going to be required to collect the horse in a few strides.

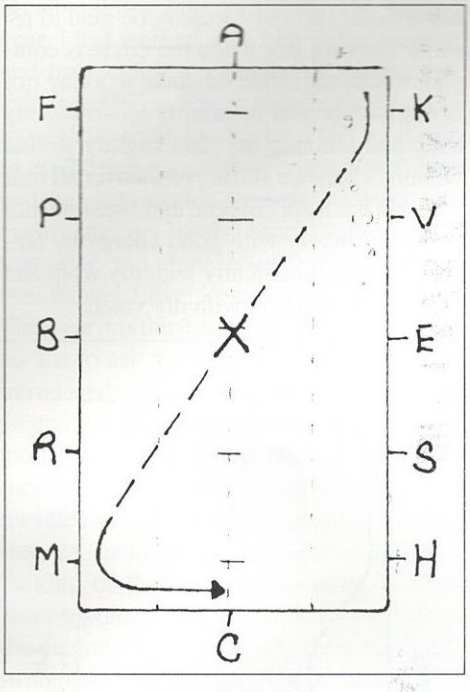



(C, circle right 20m at collected trot; C, working trot) As I drive toward C, I make sure that my contact is steady and even, and that Dobbin is answering my forward driving aids. In little progressive intervals as I approach C, I ask Dobbin for more and more bascule. I realize that, in the most pure sense, asking a horse in draft to collect for a 20 meter circle is technically impossible. If he is well in draft to a weighty vehicle, his shoulders will not be able to demonstrate the freedom and expression of a ridden dressage horse. Likewise, he will not be able to achieve the same degree of 'forward and upward' since he will need to keep pulling the carriage. That is to say that his hocks cannot be devoted in full to 'carrying power', as it is necessary for them to continue 'pushing' in order to execute the task of driving. Nonetheless, he can bring himself more round and work toward a relative elevation. So, I begin my circle, working for good, precise geometry; while asking for the true bend through the body and carefully invited more bascule in each stride. It is imperative that the trot not lose energy. My trot rhythm should remain exactly the same as it had been at trot working, but with the strides being shorter and slightly higher due to the increased activity of the haunches in concert with the steady contact. I am aware of how hard Old Dobbin is working here in order to execute this movement. He will certainly be glad to resume working trot when the circle is complete! With the circle finished, working trot is easily executed by simply loosening my back and relaxing my aids slightly so that Dobbin's balance shifts evenly over all four legs. He is a little fatigued and I remind him to work actively with good energy by tapping him rhythmatically with my whip and encouraging him on with my voice.



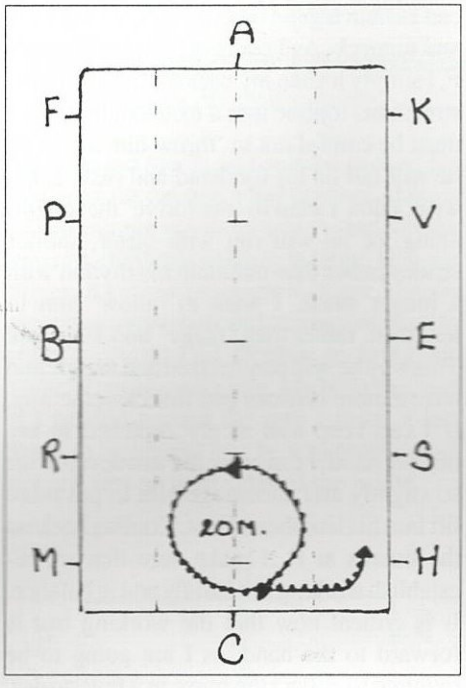

(R to P, deviation approximately 10 meters; P to K, working trot) We approach our deviation with the same concerns that we had on our other deviation. I want my changes of bend to be smooth and without resistance and to be honest through Dobbin's body. As

I complete the deviation and come onto the boards at P, I remember to get as close as possible to the boards rather than 'wandering' around the edge. As I am trotting from P to K, I want to prepare Dobbin for the upcoming lengthening by asking him to be well under himself with good engagement. I also want to affirm that he is supple to both reins. If he is strung out, my attempt to lengthen will result in a downhill running on the forehand. If he is tight in the body and/or has shortened his neck in resistance, my attempt at lengthening will result in him coming against my hand and flicking his front legs out in the exaggerated steps of a circus trot. All of his action will be 'up front' with no commensurate effort coming through from behind.

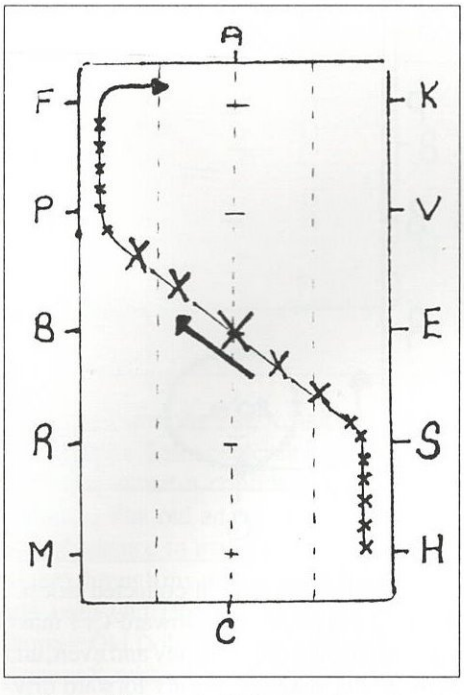



(KXM, lengthen stride in trot; M to C, working trot) With all of this in mind, I come across the diagonal, asking for a supple, relaxed lengthened trot that allows good suspension and permeability from the quarters. As I come back onto the boards at M, I half-halt judiciously and ask him to come back to an obedient working trot. Again, as on the other hand, it is imperative that Dobbin be obedient in coming back into the working gait, as the collected gait is to be asked for in a few strides.

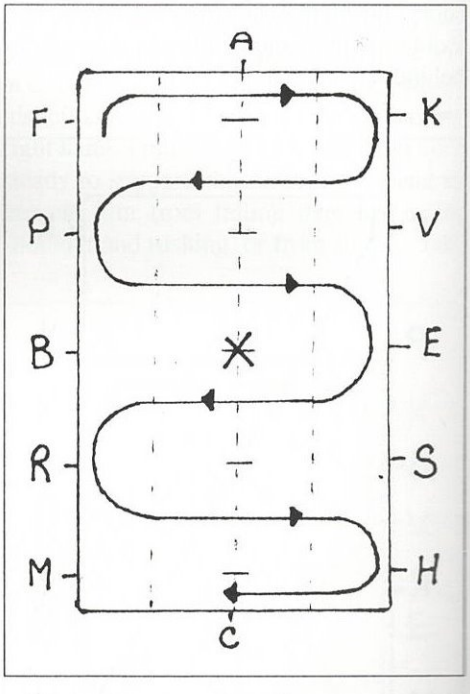
(C, circle left 20m at collected trot) I ask for all of the same qualities in this circle that I did in the circle on the other hand, with attention to the rhythm, bend, geometry, and




engagement. After this circle, I must continue with the collected trot over to H where I will begin my walk.

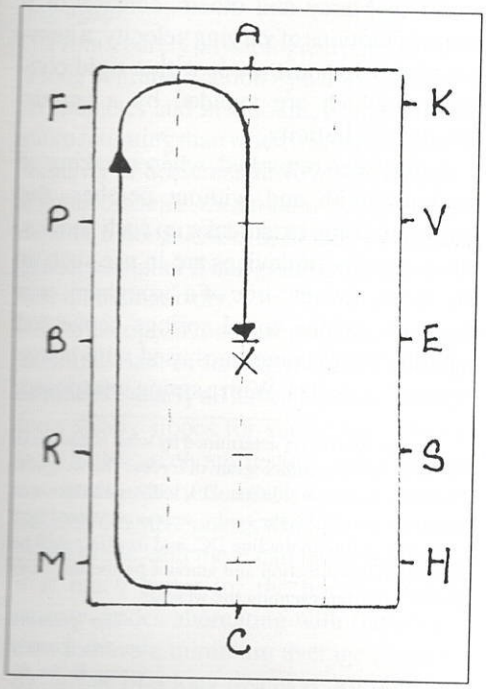



(H, working walk; SXP, lengthened walk; P to F, working walk) Dobbin is working with good impulsion and activity behind, so I can be assured that my transition will be balanced and forward. I execute a soft half-halt and Dobbins steps actively forward from trot into a nice working walk. If Dobbin had not been stretched through at the trot, the transition would have been on the forehand and unbalanced. Had he been stiff and against the hand, the transition most certainly would have been 'backward' with evidence of pulling. If, on the other hand, he had come behind the bit in a false frame without engaged hocks, the transition would have lacked thoroughness and impulsion. I work at walk from H to S, where I lengthen walk across a short diagonal. I need to remember that my destination is P...it is easy to make a mistake and drive toward F. My lengthened walk wants to exhibit an honest stretch, evidenced by the neck reaching down and forward as Dobbin swings through his back to stride up. I enjoy watching his tail swing softly back and forth in a pendulum motion as he makes a nice soft lengthened walk. I work to be sure that his rhythm is consistent with neither lagging nor rushing. The lengthened walk refreshes his joints and muscles for the remainder of the test to follow. As I come onto the boards again at P, I make a transition to the working walk. I want to make the transition elastically without restricting the gait nor the rhythm.

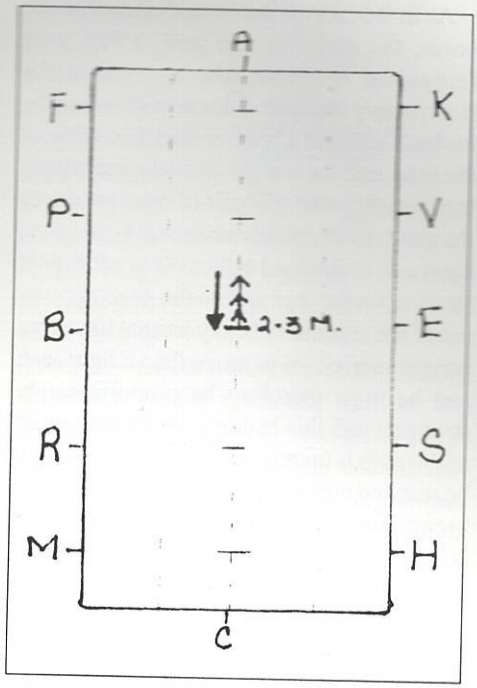



(F, working trot; A to C, serpentine of 5 loops) At F, I work for a balanced upward transition to working trot. I don't want to overdrive the transition and risk a jumpy, lurching movement; nor do I want to underdrive the transition, and risk a sloppy, inactive movement. I try to sense the degree to which my aids will be most effective by creating a balance between my restraining

aids and my forward driving aids. The working trot resumed, I head for A to begin my serpentine. I want to accurately divide the ring into five equal sections for my loops. I envision each loop as a series of small half-circles, connected by straight lines. Each little circle only wants to touch the track from 2-3 strides before crossing the arena in a good, straight line. The serpentine affords the judge a long, uninterrupted look at Dobbin's quality of trot, so I really want to produce an active, supple trot that stays steadily through his back. On the changes of bend, I want to exhibit that Dobbin is equally supple left and right and to show that the changes do not interrupt his rhythm. The serpentine is a good test of the horse's submission, as it requires him to be attentive and confident, with lightness and acceptance of the bit.

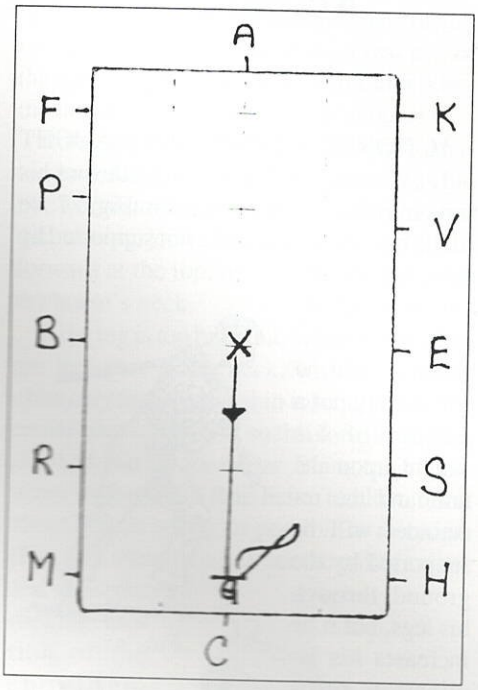



(C to A, working trot; A to X, down centerline; X, halt). Now, we trot around the arena to A. I want to be clean and straight in my lines and not meander the long side. At A, I must make a good quality bend onto the center line, it is critical that I don't overshoot the centerline and have to wobble back over to it. I want my centerline to be businesslike. At X, I make a transition to halt. Dobbin is a little fatigued from the test, so I must be sure that he does not simply fall into a halt, but that I require him to step up actively into an attentive and forward halt. It is especially important that his haunches be engaged in the halt, as he will be required to rein back following the halt. I remind myself that the halt is much more aesthetically pleasing if it is not rushed. I mentally count to five while I sustain Dobbin's good halt.




(X, rein back 2 meters). I am thankful that Dobbin is well under himself as this ensures that my rein-back will be forward and fluid. I tap him gently with my whip while inviting him to step back with my reins and voice. I want good, long strides that are straight and in diagonal pairs. Fortunately, Dobbin had maintained a good, even contact with the bit through the halt, so his strides are straight. The test requires that the rein-back be 2 meters... I had measured 2 meters out at home and practiced in order to ascertain how many strides I should ask Dobbin to take backwards. Armed with that knowledge, I mentally count off the required number of strides to be accurate.

(X to G, working trot; G, halt and salute) I want to make a good, smooth transition from my rein-back into working trot without resistance. Dobbin needs to move freely forward in good balance. This requires a good degree of flexibility in the joints of the hind legs. I had improved his ability in this area at home by working him over groundpoles and caveletti to supple and strengthen his joints. I trot to G, paying special attention to stay straight on centerline and to make a good halt exactly as Dobbin's nose reaches G. Dobbin suffers from anticipation, so I know that he will be thinking 'rein-back' since that is what we did after




our last halt. To prevent him spoiling this halt by stepping back, I lay my whip quietly upon his flank while I make my salute. I make eye contact with the judge and try to project an aura of satisfaction. I make a good, crisp transition upward to working trot and prepare to leave the arena. Even though the test is over, I continue to try to produce good work, as the judge may be looking us over one last time while determining his/her collective remarks.

Heading back to the stable, I review the test in my mind. I am pleased with Old Dobbin and feel that he is rewarding my patient schooling efforts with good, consistent work. The test had some little mistakes, but I do not put any blame on the horse. It is simply due to his stage of training and I know these things will improve as he continues to strengthen and grow even more supple. This constant process of growth and improvement is, after all, what makes working in the dressage discipline so interesting and rewarding!!

*Feature*

# Action of a Horse in Draught and Attachment of the Horse

*by Fairman Rogers*

*From a Manual of Coaching 1900*

ACTION OF A HORSE IN DRAUGHT — If a man attached to a vehicle, throws his body into the position shown in Fig. 77, he would fall forward were he not supported by the strain on the line by which he pulls. If his inclination is slight, he will merely put a portion of his weight upon the line, and the remainder will be supported by the ground through his legs, but if he increases his inclination sufficiently, the vehicle will move forward as soon as the horizontal force acting on the line is equal to the resistance to motion of the vehicle. When the vehicle moves in obedience to this strain, the man is forced, in order to avoid falling, to put one foot in front of the other and so successively to walk forward. As this strain upon the line is produced entirely by the weight of the man, it is evident that the heavier he is the more he can pull. The action of the horse is exactly the same (Fig. 78), though at first sight it seems complicated by the fact of his having four legs instead of two. As the vehicle moves in obedience to the impulse of his weight, he is forced to support himself by advancing a leg, and he continues to move, throwing his weight forward.

FIG. 77.

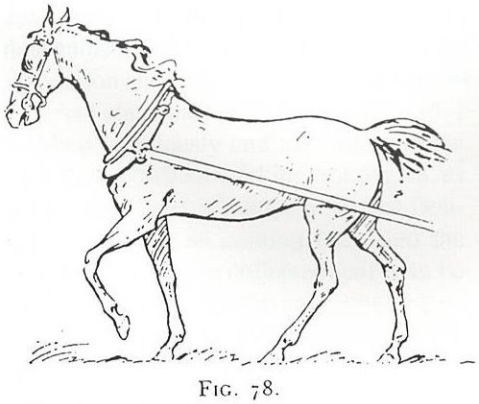


FIG. 78.

As in the case of the man, the heavier the horse, the more he can pull, a fact well recognized by those who use horses for slow, heavy draught. A horse with a man on his back will pull a heavier load than without the man, and the weight which is sometimes hung on the yoke of a pair of oxen produces the same result; the advantages in both cases, however, is obtained at the cost of additional strain upon the legs and on the general powers of the animal. A heavy animal has more weight of his own to move than a light one, and he must therefore be proportionately stronger; and this becomes more important as the pace is increased, since the speed may be reached when all the power of the animal is employed in moving himself and nothing is left for purposes of draught. In selection of horses for service this should be duly taken into consideration: for slow stages on soft roads, or for starting a coach on grass and earth, heavy wheelers are desirable, but for fast work on good, hard roads, light, quick, active horses are the best. These are important points in distributing horses along a road for service on different stages, and show the judgement, good or bad, of the person undertaking this duty.

If a horse weighing 1000 pounds throws himself forward into such a position (Fig. 79) that his weight overhangs the points of support 4 inches, the horizontal force will be equal to about 111 pounds, since the joints about which the body moves may be considered as being about 36 inches from the ground, and 36 is to 4 as 1000 is to 111, so that a moderate inclination is sufficient to produce a considerable effect of draught.*

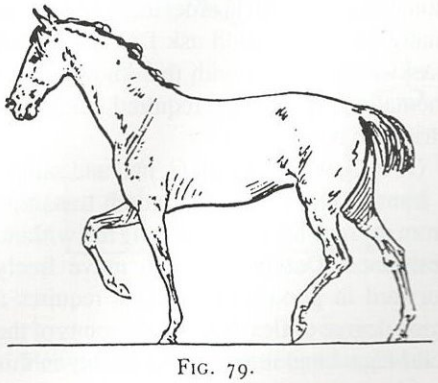


FIG. 79.

The relation of the power of a horse to the draught of a vehicle is modified by the condition of the road, since the exertion of moving his own body is much the same to the horse, whether the surface of the road is good or bad, provided it is not slippery or so loose and deep as to yield excessively to his feet; but as the surface of the road deteriorates, more power is required to pull the same vehicle.

There is some difference of opinion as to the relative merits of a rigid, and an elastic connection between the horse and the vehicle; since the animal's motion forward is not uniform, but, as shown by the experiments of Marey and others, consists of a series of motions of varying velocity, a number of shocks must occur with a rigid connection which are avoided by a certain amount of elasticity.

As has been remarked, when speaking of carriages with and without perches, the springs to some extent take up such shocks, and a number of devices are in use such as the spring swingle-tree of a brougham, or a dog-cart and the spiral springs connected with the traces sometimes used with heavy business-vehicles. With a spring interposed,

* This proportion is determined by what is known in mechanics as the parallelogram of forces. The weight at D, supported by a rigid strut, DB, will tend to move in a circle of which B is the centre, unless prevented by a resistance acting in the line DC, and its effect will be represented in direction and amount by the lines DB and DC, DA representing the weight.

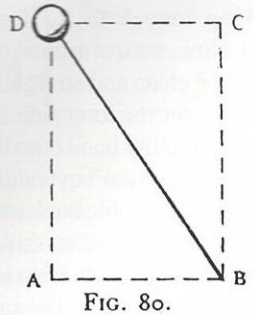



FIG. 80.

The pressure on the ground acting in the direction DB is greater than the weight itself, and it would appear, therefore, that some force is in this way made out of nothing, but it must be remembered that mechanical work is the result of pressure multiplied by the distance through which it acts and not be the amount of the pressure alone.

As the load becomes greater and the inclination of the legs of the horse must be increased to move it, the strain on them will be increased to their injury.

a forward movement of the horse, more or less sudden, instead of being resisted by the entire weight of the carriage, is partially taken up by the spring and then gradually communicated to the vehicle; none of the force is lost.

The difference between an elastic and a long connection must be carefully noted. If the traces are so long that the horse, when commencing to pull gets into motion before acting upon the vehicle, he is brought up with a jerk when the trace tightens, and much of his power is wasted to no purpose. A slack connection by an unyielding trace is therefore objectionable. This does not apply to the case of a horse pulling a canal boat by a long rope, as the sinking and rising of the rope takes the place of elasticity, and the force expended in raising the rope before the boat begins to move, is restored by its sinking again.

From a purely physiological point of view, a long continued action by a horse, the same in character and in amount, is undoubtedly more fatiguing than when it is varied, and the majority of horseman have observed that in a given distance, on a road with some undulations, a horse is less tired than on an even grade, no matter if that grade is the minimum one mathematically.

The European roads, laid out by engineers with the view of having the easiest grades attainable, nearly all have the grave defect of long steady slopes for surmounting elevations with scarcely any resting-places. American roads, otherwise much inferior, usually have on the hills, places which are level or of slight grade, and there can be no doubt that it is much better for the horses, to have steeper grades alternating with flatter ones than to have a minimum average grade for the whole of a long distance. An objection sometimes made to such a plan, is that if horses are stopped on a hill they are sometimes declined to start again, but often they have to be rested on the regular grade, and are then much more likely to refuse than if they have a short level on which to start.

As a matter of fact, the increase of grade, which is the result of a location with short flats, is not great. With a steady grade of 1 in 25, the rise is 211 feet in a mile; if at every half-mile, a level of 200 feet long is made, the grade of the remaining portion will be 1 in 23 instead of 1 in 25. With a regular grade of 1 in 40, the rise in a mile is 132 feet; a level place of 400 feet, in each mile will increase the remaining grade to 1 in 37.

ATTACHMENT OF THE HORSE — There are two ways in general use of attaching a horse to the traces by which he draws the vehicle. One is by the breast collar (Fig. 81), or Dutch collar, as it is frequently called, which was in almost universal use on the Continent until of late years; it is still frequently seen there, and in America is used in some light trotting harness. It has the advantages of being simple, light, and cool in hot weather, and with slight adjustment, of fitting any horse.

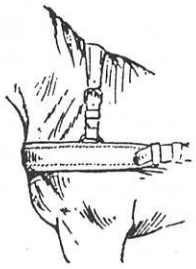


Fig. 81.

Its disadvantages are that with a stiff splinter-bar it rubs the shoulders as they move backward and forward within it, and, bearing upon the point at which the shoulder blade joins the upper bone of the leg (Fig. 82), cripples the action of the joint. It does not enable the horse to hold back effectively without the addition of a somewhat complicated strapping, or a metal yoke. It may be necessary in travelling to use one for a time to relieve a horse with a sore neck, but moveable swingle-trees of some kind must be used with it, or else a galled shoulder is sure to result. The other way to use the ordinary collar (Fig. 83), a part of the harness which requires the greatest care and consideration, sometimes taxing the ingenuity of the most experienced horsemen and harness-makers. It must fit; if it is too long or too wide it will slip about and rub the skin; if it is too short it will choke the horse; if it is too narrow it will pinch and gall him. These questions will be treated more in detail in the Chapter on Harness. But in this place it is proper to call attention to what Major Dwyer* has so pertinently pointed out, that the attachment of the trace must be at that part of the collar which has the least motion when the horse, in action, works his shoulder.

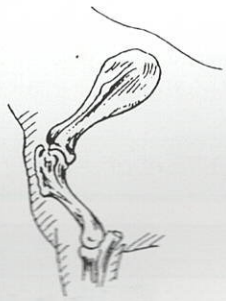


Fig. 82.

If the tug to which the trace is attached, is too low down, the collar will act somewhat like a breaststrap, the bearing will be against the moving joint, and the collar will stand forward at the top, away from contact with the horse's neck.

If the tug is too high, the bearing will be on the thin part of the neck, where it will act obliquely against the skin instead of resting on the part which is of such a form as to give a sort of seat for the collar. Being too high is a less serious fault than being too low, but it should be as nearly as possible at the point (Fig. 83), where the *seat* for the collar exists, and where the rocking motion of the shoulder-blade is the least.

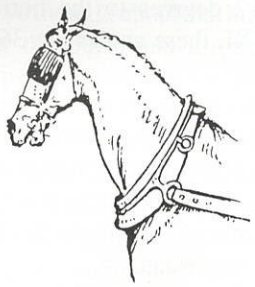


Fig. 83.

A great deal has been written about the angle of the trace, and the experiments of Morin, and others, indicate 12 degrees to the horizontal as being most effective. As a matter of fact, with the usual point of attachment to the collar, with an average horse, and with the usual height of splinter-bar, 2 ft. 7 in., the angle of the trace of a coach is about 16 degrees, and therefore somewhat exceeds the theoretical angle. The direction of the trace continued falls above the front axle and below the hind axle in the way which is shown by Philipson (*Draught. p. 18)* to give the best results. It is obvious from an inspection of Fig. 73 (showing the manner in which a wheel is drawn over an obstacle), that a downward direction of the trace from the vehicle to the collar would be wasteful of power, and that a moderate upward inclination, tending to lift the load somewhat, is better.

Dwyer has pointed out that the direction of the trace should be, as nearly as possible, perpendicular to the collar, but no shoulder is straight enough to bring a trace, with an angle of 12 degrees, at right angles with the collar. On a well-made horse, the collar will have an inclination of about 36 degrees to

*Major Francis Dwyer, *Seats and Saddles*. Chapter on *Draught*, Am. Ed. n.d., part iii.

the vertical, and a trace with an inclination of 12 degrees to the horizontal will not come within 24 degrees of being at right angles to the collar, or with an angle of 16 within 20 degrees. On a horse with a very sloping shoulder, the collar will be even less upright, and the strain on the trace will pull the collar up, on the neck, choking the animal and chafing the skin. The correction for this is, obviously to have the splinter bar low, and to put the draught eye of the harness high.

Close observation of passing horses will frequently disclose exaggerated cases of this mistake; a small horse with a sloping shoulder, attached to a carriage with a high bar or swingle-tree, and with the tug low, will have his collar pulled into an absurd position.

In Fig. 83, the angle of the collar is 36 degrees to the vertical, and that of the trace is 12 degrees to the horizontal; in Plate XXXI, these angles are 36 and 16 respectively.

In a trotting-wagon, the swingle-trees are usually very high, in order to give the horses ample room for the action of their hind legs; this brings the traces nearly horizontal, but the draught is so light that the inaccuracy is not important.

It is a common opinion among coaching men that there is a great advantage in having the horse *close to his work*, that is, in having a very short trace. But this must be taken with some allowance. There is no absolute mechanical advantage in a short trace. A vehicle drawn along a surface by a horizontal cord and a weight, passing over a pulley, will require exactly the same weight to move it, be the cord long or short; variations in the effect can come only from the action of the animal.

It is, of course, important that the motion of the vehicle should be as uniform as possible, and that, once set going, it should continue to move at the same speed, so that small obstacles can be surmounted or crushed by the instant action of the horse, before the carriage has time to stop and to require to be set in motion again. With *very* long traces this objectionable stoppage may take place, which is no doubt the foundation for the wide-spread belief in the advantage of putting a horse close to his work. Undoubtedly, on smooth roads the horses may be harnessed as close to the coach as will permit them to trot fast without the danger of being touched by the splinter-bar or of striking the wheels with their feet; this means tight polechains to prevent the horses from getting back too far. But on uneven roads, with holes and ruts, such close harnessing will strain the horses by subjecting them to violent shocks from the irregular motion of the coach. The custom, therefore, in rough countries, such as Western America, Africa, and Australia, is to have a long pole and to harness the horses *loosely* by long traces and long pole-chains, so that while the coach cannot tough them, they are less affected by the movements of the coach and of each other. In park driving on smooth roads, with light loads, low speeds, and well-trained horses, both traces and pole-chains may be short; but it is a common fault with coachmen to have them too short even under these circumstances and to distress their horses unnecessarily. For higher speeds, especially galloping, and on less good roads, more flexibility is required and more length should be given. A short-harnessed team looks 'smarter', takes up less room, and is more easily handled than a long one, and, where circumstances permit, it is proper; but judgement must be used as to the conditions. The leaders should have their traces long enough only to keep them well out of the way of the bars, and a *short* pole with a crab the branches of which are of sufficient length to bring the pole-chains into the proper direction, will, by bringing the leaders well back, add much to the appearance of a team.

The proper length for a wheel-trace is 84 inches from the tug-buckle to the centre of the roller-bolt; for a lead-trace, 76 inches from the tug-buckle to the end of the cock-eye (pp. 216, 217). From the tug-buckle to the front end of the trace, the length is 15 inches, making the whole length of the wheel-trace 99 inches, and of the lead-trace 91 inches.

*See Related Feature Article on Facing Page* ☛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# Best of Both Worlds — A Breast Collar — Full Collar Combination

Switerland's Heiner Merk not only won the team competition at the 50th Anniversary of The Royal Windsor Horse Show but his innovative marathon harness caught the eye of many a spectator. At a time when the "bendy pole" is being analyzed and debated, along comes that elusive blend of possibly the best of both worlds, namely, the full collar and the breast collar.

Bill Lower (former U.S. Pairs and Team champion) and Jack Lyndon (a Canadian judge) were at Windsor and visited with Heiner Merk, who was most pleased to chat about his new harness. Ann Pringle, Editor of The Whip, took several pictures of Heiner and his "winning leather".

Lower and Lyndon chatted with David Freedman of Freedman Harness, Toronto, upon their return from England and the following is a summary of their conversation.

LYNDON: Bill, the pros and cons of the full and breast collars cross one's mind when looking at Heiner's harness. As a strong advocate of full collars for the marathon, what do you think of the Merk harness?

LOWER: Very interesting! I spoke with Henk v.d.Weil, the Belgian harness maker a couple of years ago and he had a similar idea. We wondered about the need for a stiffener or metal around the front of the opening - around the neck- to better distribute the draft, like hames do on the traditional full collar.

LYNDON: Well, Heiner's doesn't have a stiff front and he feels that the padded leather-only neck part is adequate. The writings suggest that 12 degrees to the horizontal is the most effective angle of the trace. Heiner's seems about that or a touch more.

LOWER: That's right - and in examining the front, the inner edge of the neck part of his harness, it's obvious that the draft pressure is being distributed up along the neck - at least about 1/2 way up. (Note arrows on photo showing these points of pressure.)

FREEDMAN: The angle of the draft must be considered. It's generally agreed that the sloping draft angle of the full collar and trace gives a better "lifting quality" than the more horizontal draft line of the breast collar. The Swiss harness seems to combined the lightness of the breast collar with the better draft angle of the full collar.

LOWER: It definitely raises the draft line above the moving joint and has that "lift" quality. Another point, Heiner has not experienced any chaffing or rubbing with the harness. This is his second season using it. David, would chaffing be a concern to you?

FREEDMAN: A thin-skinned horse is going to chaff but normal skin should be fine. I'd pad the liner softly, but, generally speaking, the harder the better. That was my father's credo. Incidentally, we saw a prototype of this type of marathon harness at Equitana in 1985. I'm planning to have our prototype at Gladstone this fall. Bill, I've wondered, as we've been chatting, about pulse and respiration. With a breast collar, the pressure on a heat sensitive area could inhibit breathing.

LOWER: I've thought about that but I'm not sure about the pulse and respiration overall. My experience tells me - and I feel strongly about this - that when the "going gets tough" - toward the end of Section E, that the full collar has a definate edge because of the greater distribution of the weight. It covers the shoulder better.

I've chatted with a couple of vets who know our sport well and one particularly feels that the draft angle of the full collar needs to be steep to lighten the load.

It will be interesting to follow the idea - it's Heiner's second season and it's working for him.

Overall, I like the distribution of the weight.

*Feature*

# Pleasure Driving versus Private Driving

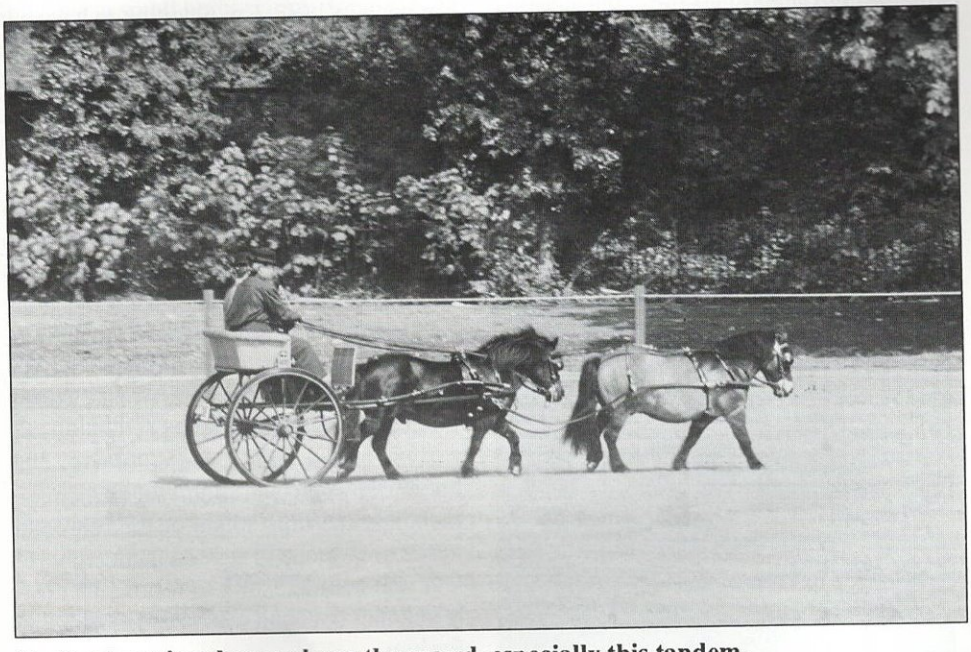
## A Ringside Chat with Tom Ryder

*by Ann L. Pringle*

*While at the Royal Windsor Horse Show last May, I had an opportunity to watch the Private Driving classes with Tom Ryder. Mr. Ryder is a well known authority on the art of driving and carriages, and while a resident of the United States, he was a respected Pleasure Driving and Combined Driving Judge. Mr. Ryder is now retired and lives in England.*

While many of our driving customs and practices originated in Britain, it is commonly assumed that a pleasure driving competition is conducted the same as a pleasure driving competition here in the United States. This, I learned to my surprise, is not the case.

The Private Driving classes were divided into two types, Hackney-Type or Hackney and Non Hackney-Type. They were further divided into Single Horse and Single Ponies (13.2 hh and under and exceeding 13.2hh) and Pairs and Tandems of Horses and Ponies.



**Shetland ponies always please the crowd, especially this tandem.**

Most entries were put to a gig type of vehicle. Every harness was of a very high quality, well fitted and polished to a high gloss. Although Windsor is not a show for beginners, I was under the impression that meadowbrooks or any type of road cart would not be frequently seen at a show in England, and would even be considered inappropriate, especially in a Hackney type class.

The ladies dress much more conservatively in the show ring, and a top hat style of hat is very popular. It is considered a "park style" of turnout which should be kept low key. On the subject of hats, says Mr. Ryder, "It's an inconvenient thing to have one with too wide of a brim if there's a windy day. And nobody wears hat pins any more".

All were impeccably turned out. While we see a much greater variety in the types of turnouts in the U.S., it is partly due to the fact that gig type carriages are much more avail-

Private Driving classes are conducted under the directives of the British Driving Society. The competitors are not given a very clear description of the classes, such as American Driving Society classes which have a specific emphasis, such as "reinsmanship", "working" or "turnout". The program describes the class for a "Singles Any Height Hackney-Type or Hackney" to to be judged on "the best horse/pony irrespective of size, correctly and smartly harnessed to a sound suitable and well maintained traditional style vehicle, suitable for a competent amateur, lady or gentleman, to drive on the road". It is judged on an overall opinion. "It is left to the judge to decide what emphasis should be placed on what. Manners are important", explained Mr. Ryder.

Sydney Smith and Tom Coombs were the judges for the Private Driving classes. They did not appear to use any kind of judges cards but seemed to keep track of everything without them. The judges remained in one place and the entries came to them, unlike U.S. classes where the judges inspect each entry by walking down the lineup.

**This entry won the Private Driving, Single Hackney or Hackney Type.**

able in England, with two wheel carriages generally used in the Private Driving classes. The four wheeled buggy is more common to the U.S.

This division of classes (Hackney and non-Hackney) was started a long time ago as the Hackney was so different from the other types of horses and so they thought it would be better to have two different classes. Many thought the action of the Hackney gave it an advantage over other types of horses.

Being called into the lineup in order before the single show gives the competitor a very clear idea of how well he must do individually in order to maintain his position or move up.

No announcer was used; all direction was given by a ringmaster who signalled with a wave of his derby. A wave, and all the entries took to the rail. Competitors must keep one eye on the ringmaster at all times. It was actually very nice not to have an announcer's voice blasting away throughout the class.

Mr. Ryder commented that the British are a "bit weak" when it comes to correct attire for the grooms. A wide variety and combination of livery was evident, and fit was not particularly good. Hunting attire was most commonly seen, although even dressage and saddle seat coats were worn by the grooms.

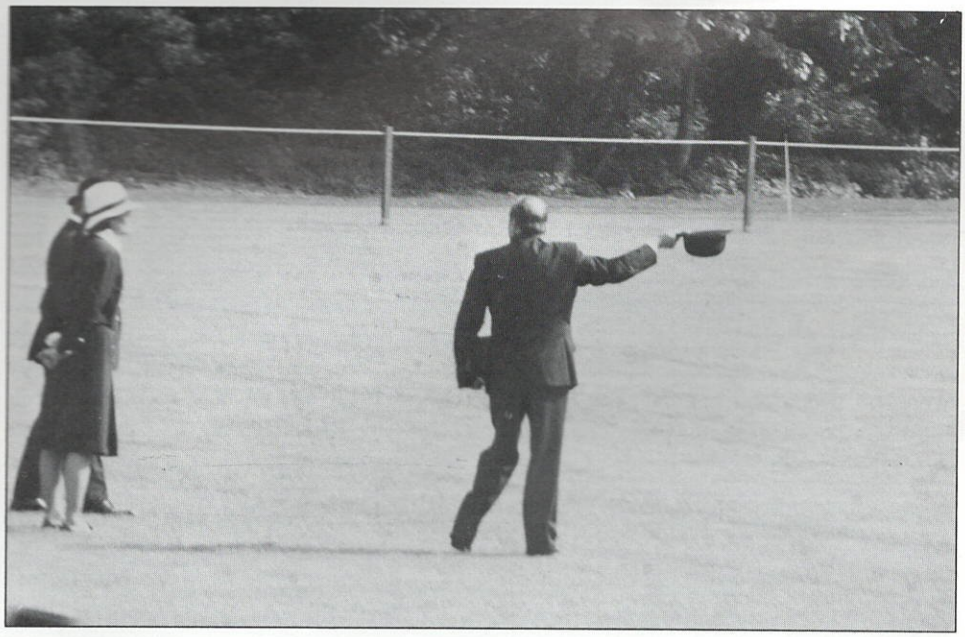
Mr. Ryder suggested that perhaps some guidelines for turnout were necessary in the way that the Coaching Club has done.

I asked Mr. Ryder about the development of the ADS classes as we know them today. "It is probably based on what Victor Shone started. They more or less had the idea that the emphasis on the show shouldn't be on winning ribbons but to gain experience". The very first issues of *The Whip* address this through letters to the editor with some fearful that "the proposed rules for competition are going to be pretty strict regarding harness types, etc. I feel that this is a big mistake". Others hoped that the classes would be designed to "place emphasis on performance of horse and whips. There have been good horses and capable whips passed over in the past because the lack of 'a fancy package'".

After watching these lovely classes at the Royal Windsor Horse Show, it became perfectly clear that while many many of our techniques and traditions were originally British, our Pleasure Driving classes are uniquely American.

**Christine Dick's Wentworth Prince Regent shows off his extended trot on the rail**

The classes are run as such: Entries work along the rail. No specific trots are called for, the driver may ask for any trot, and in order to space themselves evenly in the ring, they often walk. An extended trot, done especially when the judge is looking, is frequently seen. Occasionally a driver would take one hand off the reins and holds the whip out to the side. Mr. Ryder explained that this was a showy technique done simply to let the judge know he can drive with the reins in one hand. Then the entries are called into a lineup one by one in the order of the judges' preference. Each competitor is then asked to do a "single show" or individual workout. In this particular class, each entry did a fast trot down the long side, walked to the judge, halted and backed. The judge then did a close inspection of the turnout. After all completed their "single show", the entries took to the rail and were then called into the lineup again in the order of the final placing.



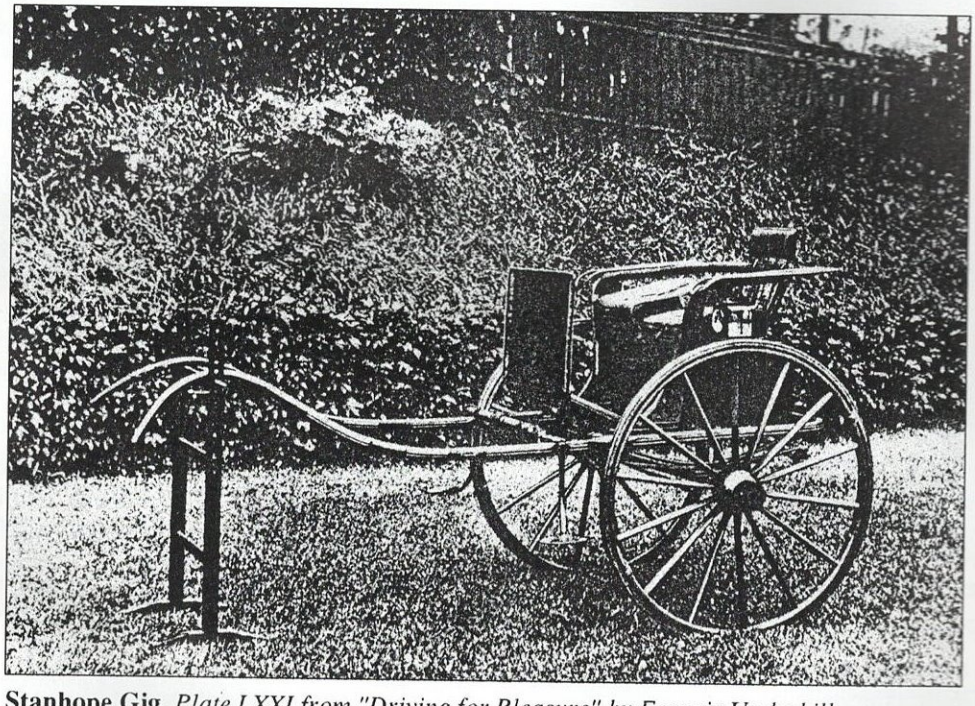
**The ringmaster signals to the competitor with a wave of his hat.**

# SO... You want to buy a carriage? Part III

*by Ken Wheeling*

After one has considered the intrinsic aesthetic value of the carriage which one has some interest in purchasing, an appraisal of the separate parts of that vehicle is now in order.

You must remember that a carriage is an amalgam of some very highly engineered components, each of which has evolved over a period of years and all of which have come to play a very precise and highly defined role in the mechanical construction of the carriage. While you might care to view only the totality of the carriage and confine your interests to the comfort it provides, the impression it makes upon others, or the seat from which you exert command over your animal(s), the various components of that carriage are so closely interdependent that they dictate, to an extent, the proper use of that vehicle.



**Stanhope Gig** *Plate LXXI from "Driving for Pleasure" by Francis Underhill*

Let us begin with the wheels. Of course the vehicle will have wheels! You take that for granted. However, some knowledge of the wheels and how they are constructed is essential in understanding their performance. Without attempting to create a treatise on wheel construction here, you should understand that one of the basic desires of the carriage maker is to have the wheel exert a pressure inward to the collar of the axle rather than outward toward the axle nut. The axle is somewhat tapered. This keeps the wheel on, and does not wear against the axle nut nor undo it by rotating against it. In order to bring the wheel back into a vertical line, since a taper in the axle would cause the wheel to sit at an angle, the wheel is dished. Thus the wheel is returned to a vertical position; however, this creates a new set of problems.

Now the spokes will exert a different force against the hub into which they are set, and against the opposing wooden piece on the outside of the wheel (the felloe). Therefore, some wheelwrights have staggered the spokes in the hub in order to distribute that force more and lessen the chance of splitting the hub itself. Thus, a wheel with staggered spokes is more desirable than one without them. But, consequently, the felloe must then have a size proportionate to the amount of thrust it will have to absorb when the carriage travels over a surface which is not entirely level. If this is unduly minimized, the spoke will break through the side wall of the felloe.

Then too, the axles are not really straight; they have a slight convexity so that when weight is placed upon them, they come straight and allow the carriage to run true. For the same reason, the axles are also "gathered". This means that the axles have a slight concavity facing forward so that as the wheels encounter friction along the road surface, the drag forces the axle to come true again.

All of this is the concern of the carriage maker, and the wheelwright. You need not concern yourself with it unduly. However, if you are so inclined to do a lot of cross country competing, over rough terrain, a rather extensive appraisal of these points is in order.

The springing is also another important consideration in assessing how your carriage will perform. Springs are to absorb weight and distribute it equitably. There are many varieties of springs, and many methods of attaching those springs to the gear and to the body of the vehicle. Usually, the accepted form or design of a carriage has already dictated the type of spring used on that particular vehicle. Thus, the Stanhope Gig will have four springs, a Dennett Gig will have three, but the Tilbury will have seven.

Some particular varieties of carriage will have several optional styles of springing. Many Runabouts and Top Buggies will have either elliptical springs at each end of the body to attach it to the gear, or quite possibly have side-bar springs to accomplish the same job. A choice therefore exists and preference will dictate. Let us say that you use your four-wheeled Runabout on a cross-country course which has a lot of ruts running across it. Let us also assume that you are somewhat overweight. The resultant spring action will be front to back, and could cause the driver to job the horse in the mouth with the reins if no compensation is made to forestall that. Conversely, side-bar springs will equitably absorb more weight in the center of the carriage where they are attached to the body. But they too can set up an adverse action when continually compressed and released when going over rough terrain.

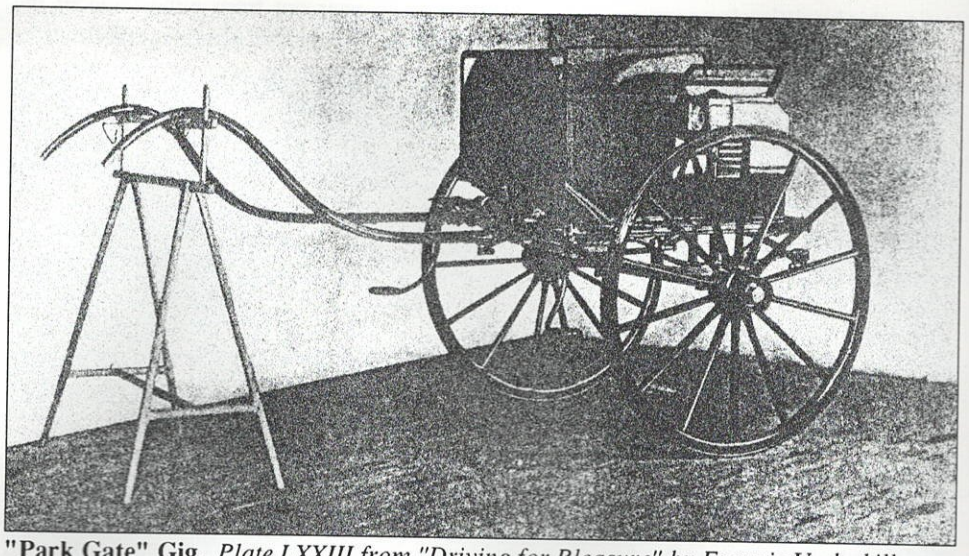
One must constantly relate use to weight. A vehicle recently appeared which should have had platform springs both at the front and the rear. Instead, "Landau springs" were used at the rear of the vehicle. While the carriage stood without its load, the body

remained level. However, when passengers boarded the vehicle, the rear springs depressed inordinately (for this type of vehicle) and the front springs held the forepart of the body in proper place. The effect was to create a sort of "motorboat" impression as the vehicle went by.

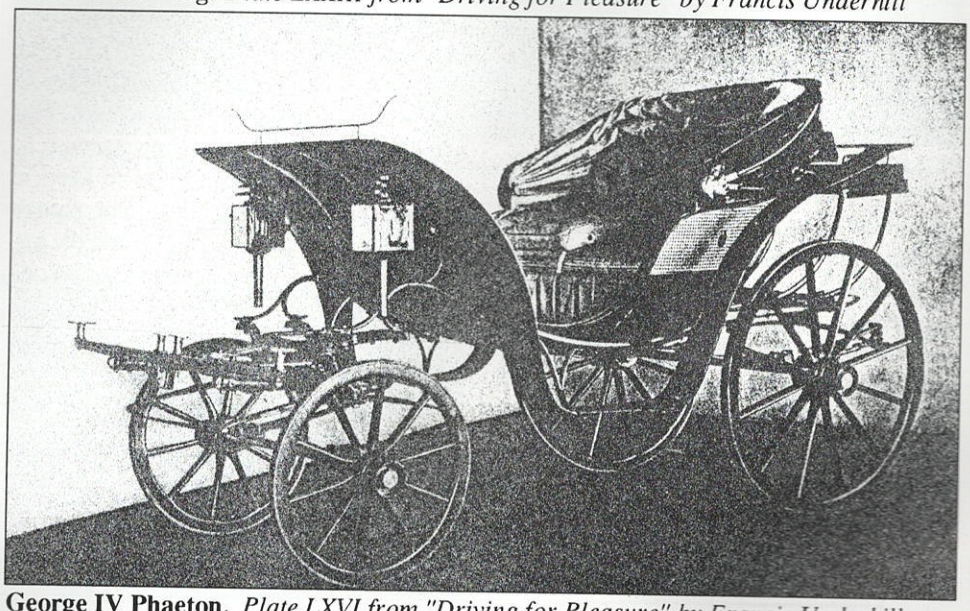
Another very important aspect to consider is the height of the splinter bar or the single trees to the ground. One must consider the line of draft created from the point at which the trace is attached to the vehicle to the point where it attaches to the hame or to the breast collar. If there is too sharp an angle, the horse must exert more effort to move the vehicle forward than if that angle were less. A good knowledge of the principles of "draft" obviates major problems which prevent effective driving and tend to adversely affect your horse's health.

In assessing a carriage, there are some other areas which should equally be evaluated. In the construction of modern carriages, there is an increased use of hydraulic brakes. These are modern technological advancement which require some forethought in their use. The brakes which were formerly used on carriages were to be applied against the rim of the wheel. A steel or iron plate was forced against a rubber-tired wheel, and a wooden block was forced against an iron shod wheel. With modern hydraulic brakes, the pressure is forced against the plate attached to the hub of the wheel. In the former, the force was distributed more around the whole of the wheel; in the latter, the force is applied more centrally, and more quickly, with a result that the hub of a spoked wheel could be brought to a stop so quickly that the wooden spokes would not have time to absorb the shock and could therefore break. Remember, modern automobile wheels have a solid rim which can absorb that shock.

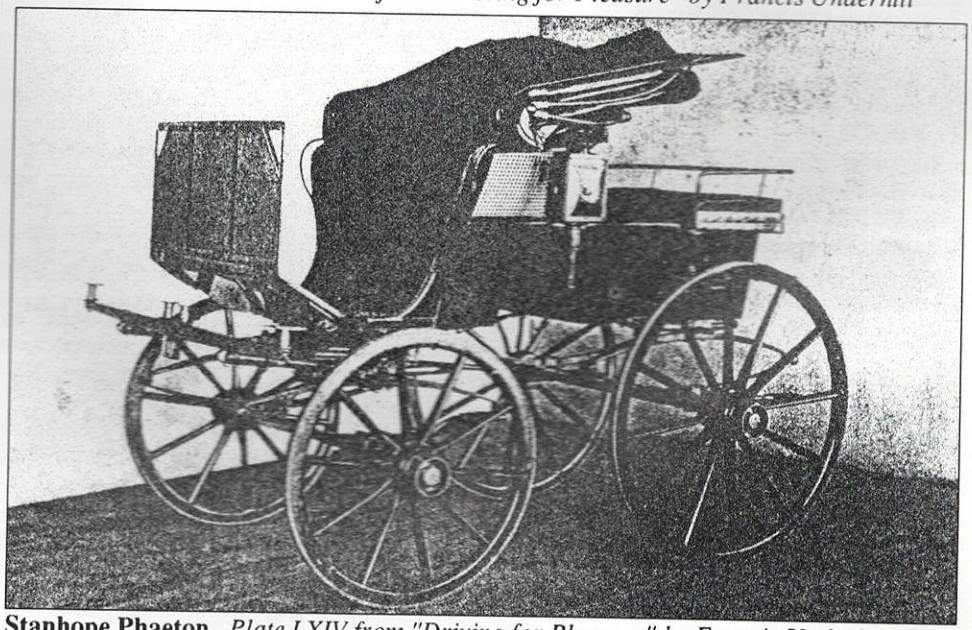
Besides all such mechanical components, there are many incidental parts to a carriage that should be taken into consideration. One of these is the arrangement of the seating. It is desirable to have a driving wedge for the driver, positioned on the right side of the front seat. Many people do not really know what is achieved by the use of such a device. The effect of using the wedge is to change the angle at the knee, between the upper and lower parts of the leg, which changes the whole body stance. This repositions the whip so that a more effective as well as a more comfortable driving position is created. Try



**"Park Gate" Gig.** *Plate LXXIII from "Driving for Pleasure" by Francis Underhill*



**George IV Phaeton.** *Plate LXVI from "Driving for Pleasure" by Francis Underhill*



**Stanhope Phaeton.** *Plate LXIV from "Driving for Pleasure" by Francis Underhill*

testing this by sitting in a carriage on the left hand side of the front seat, and then move to the right and sit upon the driving wedge. You will immediately comprehend the difference the wedge makes to your body stance. One does not have to have an exaggerated wedge such as some formal carriages provide for the coachman; one can have a very suitable wedge created which accommodates any particular vehicle.

Another issue is the use of jump seats for additional passengers, and dickey seats behind for the groom. In some carriages, these are a nuisance and should really not be utilized. In other styles, such a dickey seat is an essential part of the carriage construction and it creates a harmonious effect in the total make-up of the vehicle. Moveable seats are also found in some carriages, and they can create some difficulties all their own. If the weight is measurably shifted, it can affect the ease with which the vehicle might work, or it could effectively become a detriment.

Two-wheeled vehicles present some special difficulties of their own. The Meadowbrook, which is such a popular vehicle for marathons and cross-country driving, effectively lowers the center of gravity and reduces the danger of tipping over. However, it also positions the driver down behind the hind quarters of the horse and forces the driver to peer out from either side of the horse. It also places a drag on the lines as they come over the horse's haunches, and lessens the ability of the whip to feel the horse's mouth. The Stanhope Gig would do the exact opposite. While the whip has a high seat, over and above the horse, the center of gravity is higher and the danger of tipping is increased when the terrain alters the ability of the vehicle to maintain equilibrium.

When you come to assess a carriage which interests you, go over the whole of it very carefully. In the press to meet the demand for good carriages, some "dealers" are not above marrying parts together from two or more vehicles. I recently examined a lovely Bronson Wagon made by Brewster and Company which had one "original" wheel on each axle, and on the opposite sides. Since the carriage had been restored, to a degree, the only way one could really tell the difference was to feel the shape of the wheels. Two of them were definitely not Brewster wheels.

Another of the many things to keep in mind is the complementary color pattern demanded by certain carriages, and the traditional colors which might be used on one or another vehicle. One should equally pay attention to the proper styles and placing of striping. It does not do to permit restorers free rein to vent their creative energies in any manner they might fancy. It is incumbent upon the restorer to adhere to the rigorous demands of tradition and forego personal flights of fancy. I will never forget the rather extensive collection I once saw, many carriages all beautifully restored, and most of them "spoiled" by emblazoning them with a large, all too noticeable coat of arms, even on the Surrey. While the owner might have proudly driven about proclaiming his lineage, Debrett's Peerage crowed far too loudly and he displayed more ignorance than taste.

There are many other things to consider and you can find them in much of the literature that pertains to driving and to carriages. Above all else, I encourage you to inform yourself by reading and consulting those authors who have gained respect for their informed assessments and their opinions. There is no substitute for being well informed yourself. It is really a case of caveat emptor. A dealer who wants you to buy that carriage will of course tell you that everything is as it should be. You should know that it is, and be prepared to rely upon your own knowledge of the field before expending your dollars for something that does not measure up.

There are faux pearls; there are real pearls. Some people know the difference!

# Classified Ads

**Classified ads are accepted for both the newsletter and "The Whip" and are $.50 per word, $5.00 minimum. Deadline is the 20th of the month prior to issue for the newsletter and the 20th of the month 1-1/2 month prior to issue for the magazine.**

**PONY PAIR MARATHON VEHICLE**, $5800; Pony 4-in-hand Supreme harness, $3200; Welsh 12.3H gelding, $5000. Dave Schwartz, 908-459-5424. (5/5)

**FRIESIANS** - fillies, colts, yearlings, plus older trained horses. Tuls Friesians. 714-654-8966 (3/4)

**FRIESIAN HORSES**, purebred and registered. All ages and levels of training. Video available for $15.00 ($20.00 outside U.S.) Dark Horse Farms, 1868 Schad Road, Elkton, Oregon , 97436, 503-584-2123. (2/6)

**CUSTOM GERHARDT 1982** Arroya Seco Historical Park Trailer $80,000.00 original cost. Horses and/or carriages.3 oil bath axels, 40 ft. aluminum hydraulic telescoping top, rear door, jacks, new tires, 14,300 title weight, $15,000.00 O.B.O., Charles T. Smith, 214-942-3454. (2/2)

**'86 FORD DUAL CREW CAB** 87,000 banks turbo - runs great, to be sold with Shelby '88 trailer set up for pairs. 20 ft box gooseneck 7 ft high 8 ft wide. 14,000 GVR, rear ramp, side ramp. Removeable partition for front and rear sections, trailer price - $9,000.00, package $16,000.00. Van der Wiel pair harness, 15-16 h. Used three times, $3,000.00. Freedmans special custom CDE harness, patent, padded breast collars and girths, 2 sets traces - Dressage & Marathon, used 6 months. Beautiful. $7,000.00. Great Pair. Package for all $25,000. 704 -245-1480. (2/2)

**WELSH COB YOUNGSTOCK** by Nesscliffe Sunrise. Super CDE prospects to make under 14.2 h. Waterford Stud. 207-583-6650. (2/2)

**FLASHY 14.1 CHESTNUT MARE**, 7 years, Arab/Stand. cross. High action, nice mover, longlines, started on cart. Good endurance. Rides English; Great Driving Potential. Also rent $70: Arab. stallion, babies have high action, rides, take him to your barn, no time, 215-326-3547. (1/1)

**FEI CONES!** Now made in the USA. Available in any quantity. Call or write for our catalog of arenas, letters/numbers, cones and metric measuring tools. Silk Tree Mfg. Dept/F 6837 Groveland Rd. Pipersville, PA 18947 215-297-0403 anytime. (1/4)

**KIMBALL EIGHT-SPRING VICTORIA**, C-Spring on Leather, restored properly in original colors, black body, Brewster green running gear, red pinstripe, beige wool fabric with reach coachlace duplicated in Germany. Leather folding top. Patent front and fenders. New lamps. Pole included, jump seat. $30,000.00. Photos available upon request. William S. Green, P.O. Box 1296, St. Augustine, FL 32085. 904-797-3015 after 7:00 p.m. 904-829-8505 Thurs/Fri/Sat. (1/1)

**WANTED — TANDEM CART OR GOING-TO-COVER CART** for 16 hand horses. J.D. PembertonPhone: 416-255-2000. (1/1)

# CDE at Cobleskill College

Cobleskill College of the State University of New York hosted its first Combined Driving Event on June 20 and 21, bringing together whips from five states to compete in the training and preliminary level show. Judging from the enthusiasm of the 23 entrants, some of whom had traveled from as far away as New Hampshire to test their skills, the Cobleskill CDE promises to be a popular annual meet.

Organized by the College's Equine Studies department, the 2-day event was a "natural" for show manager, Dr. Lynn Dunn, who teaches a driving course at the school and has competed in other regional driving shows. Leslie Kozsely of Auburn, NY served as President of the Jury, with Lois Cheston of Topsfield, MA officiating as Technical Delegate. Scores were promptly compiled by Andrew Nanaa, with course design by Alan Griffith.

**Karren Burrows won the Preliminary Pony Class.** *Photo by Carien*

Dark clouds fortunately did nothing more than threaten on Saturday, as Suzanne Avery and her 9-year old black gelding, Burchtree Barbeau", swept through the cones course with a perfect score. Having driven the leading dressage round earlier in the day, Avery was in an excellent scoring position for Sunday's Section E marathon and succeeded in taking top honors in the training single horse division.

**Claudia Needham beat 2nd place David Schwartz by less than 1 point.** *Photo by Carien*

The training pony division blue was awarded to Susan Stroup, thanks to a close lead in dressage over second place finisher Robert Becker. Stroup and Becker drove clean rounds in both the cones and marathon portions of the event.

Another tough competition was waged in the preliminary horse division, with Claudia Needham's "Eastwind's Firekraka" managing to hold onto a slender lead in dressage and the marathon over David Schwartz and "Amquest Maximillian".

Top honors in the preliminary pony division went to Karen Burrows, with Mindy Condon, the sole preliminary pair entrant, taking the blue with "Korby O'Keef" and "Otterbrook's Liberty". - *Ellen Boyd*

# Results

## Combined Driving Event SUNY Cobleskill - June 20-21, 1992

*Judge: Leslie Kozsely*

**Training Level Horses:** 1. Avery, 2. Muthig, 3. Riseling, 4. Conklin, 5. Gair, 6. Huber. **Training Level Ponies:** 1. Stroup, 2. Becker, 3. Norkus, 4. Anderson. **Preliminary Level Horses:** 1. Needham, 2. Schwartz, 3. Hayes, 4. Miller, 5. Vail, 6. Duval. **Preliminary Level Ponies:** 1. Burrows, 2. Creigh **Preliminary Level Pairs:** 1. Condon.

## Aiken Driving Club CDE - April 24-26, 1992

*Judges: Frank Kinsella, Bill Long*

**Training Level Single Pony:** 1. Don Jackson, 2. Dewitt Miner. **Training Level Single Horse:** 1. Ken Hough 2. Jerry Zmick, 3. Nancy Mahler, 4. Stephanie Ostrowski, 5. Charles Matthews. **Training Level Pairs:** 1. Clyde Davis. **Preliminary Level, Limit, Single Pony:** 1. Marvis Lipchik. **Preliminary Level, Limit, Single Horse:** 1. Homer Davis, 2. Amy Neary, 3. Gerald Olson. **Preliminary Level, Open, Single Pony:** 1. Lois Holtby, 2. Richard Kahan, 3. David Godson, 4. Doris Hinds. **Preliminary Level, Open, Single Horse:** 1. Patsy O'Brien, 2. Margo Portman, 3. Nell Hamlen, 4. Bill Wilson, 5. Dale Govus. **Preliminary Level, Open, Pairs:** 1. Milton Long, 2. David Wharton, 3. Barbara Black, 4. Philip Shackelton. **Preliminary Level, Open, Multiples:** 1. Linda Kennard.

# Three to Get Ready . . . The Santa Ynez Valley Carriage Classic

*by Ronni Robinson — Photos by Bob Mischka*

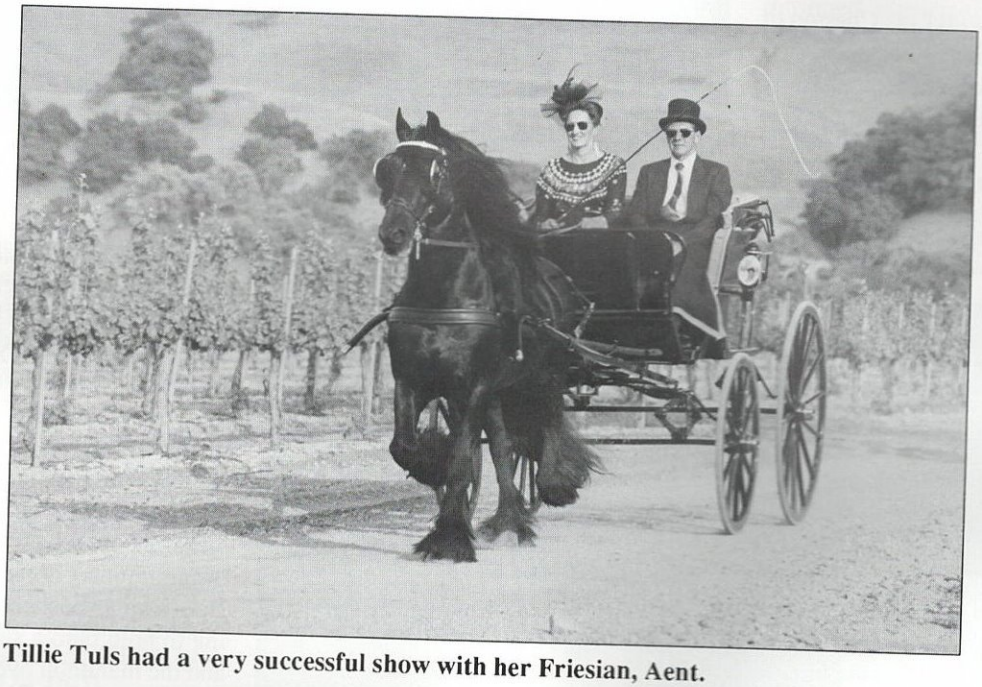
In retrospect, the first year of The Santa Ynez Valley Carriage Classic was just sheer, blundering luck. We thought we'd be exceptional if we attracted 20 horses and we ended up with three times that or more.

The second year of The Classic the planners and organizers were a little more streetwise and still just as lucky. Exhibitors were pleased as were Patrons and spectators, and we managed to pull it off (with a LOT of help from our friends).

The Classic's third year happened this past April and happened well, proving the old adage "third time's the charm". But our lucky charms are still (1) a marvellous group of friends who come and help and give of their expertise selflessly and untiringly, (2) an elegant and diverse group of never-complaining exhibitors, and (3) a 200+ force of volunteers who really do try harder.

## THE SITE

The Carriage Classic is held adjacent to the Firestone Vineyard in our secluded valley. Lush grass and wild flowers, patriarch oaks and festive tents are dotted about "the Meadow".



**Tillie Tuls had a very successful show with her Friesian, Aent.**

Exhibitors stay in the quaint Danish village of Solvang (yes, really, even in California) or at the prosaically-franchised but definitely extraordinary Holiday Inn in nearby Buellton. The area boasts an abundance of restaurants ranging from Danish abbleskivers and smorgasbords to California ranch-style barbeques to gourmet Italian and Continental.

## THE REASON

The Classic was begun and continues to raise money to build a much-needed parish hall at St. Mark's-in-the-Valley Episcopal Church. The team of volunteers, coming from both the church members and the Valley Community, are troopers pitching in wherever they're needed (even though for most their only horse experience is The Classic). The "vicar", Chuck Stacy, holds the thing together with understanding and genuine humor.

## SOMETHING NEW

The Classic organizers have tried to make a different sort of horseshow, one to appeal to spectators and exhibitors alike. The mix seems to work most of the time — a main show arena, an obstacle ring and both presentation and hazard marathons — all unfailingly presented with an honest aim to please. In fact, we have Combined Driving whips whose only show is ours, and purely pleasure driving people who make the extra effort to make The Classic their one show each year.

## PUTTING ON THE RITZ

The parties at The Classic run the gamut from Maples Stables' friendly if overgrown barn aisle party (where everyone involved in any way with the show is invited), to the Valley's most-sought-after-ticket, the $100.00 per person Patron's Dinner (in Santa Ynez terminology the "Coachmen's Country Social"), to the relaxed, meanwhile, back-at-the-carriage-house Exhibitors' Dinner at our local museum where friends talk, awards are presented and I have learned one of Ann Pringle's mottos, "FHB" (Family Hold Back). Unfortunately, Jack and Tillie Tulls also, wanted or not, had to learn "FHB" and are now officially adopted into The Classic 'family'.

## IT'S A BARNUM & BAILEY WORLD

Featured at Saturday noon at The Classic is the picnic competition. Begun by a chance conversation between myself and Brooks Firestone, this has grown beyond all comprehension. Semi-casual entries the first year have developed into full-blown (and crowd-pleasing) productions judged in 3 categories. This year's entries included a complete cowboy camp setting with authentic chuckwagon, a rah-rah tailgate picnic encompassing cheerleaders and a flawless '40's "woodie", Paula Brand's "Don't Sit Under the Apple Tree' extravaganza hosting 150 (!) close friends, an 'Out of Africa' - elegant tented soiree and, best of all, the "Ride a Painted Pony" entry featuring a golden carousel/gazebo, all guests in bespoke Edwardian costumes and more lilacs and roses than Kew Gardens could readily supply.

## FRIENDS INDEED

The aforementioned friends of The Classic are the brightest and best on the driving scene in the US today. The Classic cannot thank them enough for their time, their caring, their knowledge and advice, their laughter (both at and with us... and we don't mind), and their tolerance.

A thousand hugs to Jill Ryder (who can make everything — or anything — happen), to Ann Pringle (who has the humor to bear with us on all counts), to Ed Fiedler, the 'pro' among our "professional" announcers (who include a famous Los Angeles commentator and a retired network-news head), to David Freedman (for helping Maples Stables get into the ring decently in a stressful time among many other things), to Jud Wright (a

California mainstay at all driving competitions), to Frank Jordano, our horseshow manager (who virtually gives his time to The Classic and, as well, is our daughter Jenny's godfather so we have to keep on his good side — he's Italian) — and to Brooks Firestone whose ballpark we play on with his gracious and generous support.

**OFFICIALLY SPEAKING**

No finer group could be gathered than our officials this year: Dr. Leslie Kozsely judging fours, Debbie Banfield with horses, Toddy Hunter for ponies and Ann Pringle taking on all comers in the obstacle arena. I don't know how we'll top this group for '93. But one '92 to '93 carryover will be ever-knowledgeable and always-smiling (how does he do it?) Ed Young acting as TD.

**Jerry Dunton drove one of several four-in-hands of Friesians.** *Inset:* **Jim Elliott won the Presentation Pleasure Drive with his team of mules.**

**ONLY 45 MINUTES FROM ... HOLLYWOOD**

The Classic does have one California characteristic — our celebrities. These good sports — Bo Derek, Cheryl Ladd, Rona Barrett, Fess Parker and surprises — have spent enough time at The Classic now to not only be "good sports" but find they really like it. (P.S. Our 'win pictures' are most special because of our local but famous presenters.) Watch for more next year.

**A FOUR-STAR REVIEW**

Highlights of The Classic include the Friday evening presentation marathon (where, upon finishing, all entrants are treated to champagne by a Firestone family member as the Patrons applaud from the sidelines), the Hunter Hack Combination where riders finish the class by jumping out of the ring, up a hill and over 2 more jumps on the crest before they disappear from sight.

Kudos too to the unprecedented numbers and quality of the fours (you are all to be commended for almost putting us in the books for 'most ever' at a show in the U.S.). Thank you, too, for being good sports and entering the "putting to" — the first time, to my knowledge, that this class has ever been offered West of the Mississippi.

Another of the highlights of the show is the enthusiasm of our exhibitors. They never criticize but instead joyfully suggest, "What about this for next year?", "You could make it better by... ", etc., etc. Each thought is duly not only noted but also acted upon and The Classic organizers appreciate each and every suggestion. Without our exhibitors we have no show AND WE KNOW IT.

**STOP THE PRESSES**

The Classic has stumbled upon our own best publicity. We have an exhibitor, Mike McGovern, who comes to the show in grand style... driving all the way from San Luis Obispo (a four-day 100 mile trek). He has carefully-planned stops on his leisurely journey with the local news media meeting him anywhere and everywhere along the way.

***Continued next page***

**John Bee drove Arissa and Granada's Image on the marathon.**

# 1992 Virginia State ADS Pleasure Driving Show

*by Julie Bryant*

This year's Fourth Annual ADS Virginia State Pleasure Driving Show was, in one word, a success. Fantastic weather greeted the 45 entrants who came to join the fun from as far away as Georgia and New York. Again the Strawberry Hill Race Course proved to be a prime spot for the event.

The 2-1/2 day show began Friday with the challenge of the Dressage classes which included Training through Advanced levels.

The the fun continued on Saturday with a multitude of new and interesting courses as well as old favorites such as the Tour-de-Holidays, Pick Your Own Route Cones, and the ever-exciting Gambler's Choice.

Well represented this year was the new Maiden Driver class won by Jacqueline Musler driving Dawn Hill on the Mark. Pepper Scotto won the Maiden Horse class with her new horse, Casey.

By far the most enjoyable, and certainly amusing, course was Old MacDonald's Farm, which consisted of a full tour through an imaginary homestead, a drive by the family cemetery, and a brisk run past farmer MacDonald's motley collection of family animals including ducks, cows, penguins, and a moose.

Sunday's events featured the Ring Classes highlighted by the Concours D'Elegance. Katie Whaley, won the class with her beautiful Tandem turnout of matched Hackney ponies, Duffy and Tubby.

Topping it all off was the awarding of the Grand Champions. Congratulations to CeAnn Shipley driving Battersea Chancelor as Lady's Grand Champion and an additional salute to Mike Adams driving Noble as Gentleman's Grand Champion.

Each year this show grows ever more popular as the quality and quantity of drivers increase.

Special thanks to Bill Long from Southern Pines, North Carolina for an excellent job on judging.

# Weston (MA) Carriage Society Spring Show

*by Susan Koso, Show Organizer*

Anyone attending the Weston Carriage Society Spring Show on April 25, would instantly understand why the words "New Englander" and "Hardy" are almost synonymous. With rain, temperatures around 40 degrees (windchill 15 degrees) and no hope for improvement, an amazing number of dedicated (or possibly crazed) drivers showed up and competed.

Judged by Deidre Pirie, competitors sloshed through pleasure driving classes and dressage (there was some concern when driver's vision become obscured due to rain on their glasses). Natasha Grigg, Technical Delegate, never faltered in assisting the organizers and drivers with the Obstacle and Hazard courses.

Through it all, everyone maintained a good sense of humor and even the horses and ponies didn't seem to mind the rain dripping off the trees in the 4 kilometer mini-marathon.

The Spring Show was held to benefit the Love Lane Special Needs Riding Program, based at the Elsie Rodney Stables in Weston and run by Debbie Sabin.

***Santa Ynez Valley Classic continued***

He's a good sport as well — a sign on the back of his buggy says, "Follow me to The Carriage Classic". Last year when I first talked to him he just wanted to drive to the show (with no publicity). This year, a baby later, Mike and wife Jane and almost-a-year-old Brenna have been gracious enough to once again join in the fun.

Another "newsworthy" point of The Classic is the inclusion of a division of Dutch Carriage Horses, a new-to-the-US breed being promoted by Potpourri Farm of Davis. These horses are "hold-your-breath eye-catching."

**THE RESULTS**

Full mention of the results of The Classic will be given elsewhere. The entries were more than our predictions. Several categories had to be split (and even split again) — Drive & Ride, Single Pony & Mini Turnout, Single Pleasure, Turnout Ladies and more). These over-large classes came despite careful re-working of last year's class list. We'll try again next year. Just one question — why do we have so many more ladies than gentlemen?

Some new divisions — the junior drivers in particular — were well-supported and well-driven by all. The future of our sport seems to be in good hands.

We also had failures this year. Many of the "local" class entries have, apparently, moved on to bigger and better things. And the newly-added Commercial division did not produce the entries we had hoped for (i.e. the trade class at Windsor).

An interesting "plus" for the show... we were entered by the heavy horse and carriage of, quite possibly, today's most viable music star — Michael Jackson. A local resident, his entry proved to be best to win the Draft Working Class. Congratulations for your (I believe) first show and best of luck in the next.

**THE BEST OF THE BEST**

As you can tell by now, our entries truly constitute the best of our part of the world. If you've been at The Classic, you'll know the competition that went before. If you weren't there, as always those going home with a blue and medallion are certainly to be congratulated.

Some of our top CDE'ers placed quite well in good company in true horseshow classes. 'Backyard' whips always seem to come to The Classic able to compete competently with professionally-trained entries. And, we hope, most everyone goes home with happy memories — if not a ribbon or two.

**FOUR TO GO**

Getting back to the children's starting chant, "One for the money, two for the show... ". In 1993, the Santa Ynez Valley Carriage Classic will be immediately preceded by the CAA Annual Conference. We plan to put on a true Western welcome for everyone attending. If you wish, please mark the dates on your calendar:

April 20-23 - CAA Conference
April 23-25 - The Classic.

We hope to see you all, come next April. We're rarin' to go.

## Pleasure Driving Show Held at FENCE

Tom Hilgenberg, President of ADS, and Barbara Black, former President of ADS, competed with each other and entries from as far as Florida, as well as local whips at the The Pleasure Driving Show, sponsored by the Tryon Riding and Hunt Club at FENCE in Tryon, North Carolina, on June 6th and 7th, 1992.

Competing with Hilgenberg's tandem of Morgans and Black's pair of Palominos in Multiples classes were Clyde Davis with his Pair, "Bob" and "Joe", and Milton Long (yes, otherwise known as son of Bill Long), driving the Paint Four-in-Hand from Mary Gray's Economy Farm in Southern Pines, North Carolina. Occasionally appearing as a pair, the Paint wheelers were ably piloted by Deborah Bowden.

The offering of classes was well received, posing show organizer, Dewitt C. Miner, of Landrum, SC, a challenge to accommodate the five or six classes entered by each competitor. The result provided concurrent activity in three areas of the show ground to entertain spectators on Saturday. **Pick Your Route, Fault & Out, Double Jeopardy,** and **Timed Competition Cones** provided excitement as flying wheels and hooves risked "knockdowns" and orange mash, while the Reinsmanship, Turnout, and Working group classes took place in the main ring.

With a high level of driving skill quite apparent most of the telltale oranges remained well perched atop the traffic cones, whether the competitor be driving a small pony or a team of four.

Tom Hilgenberg had a near "incident" when Fairmead Damien, his experienced tandem leader literally leaped into his work at the whistle for Timed Competition Cones, snapping one of his traces. Skillful reinsmanship, brakemanship, and smooth intervention by experienced assistants prevented serious problems, but for a moment or two, it appeared that Damien was going to run his cones course with or without the rest of the equipage!

An equipment repair allowed Hilgenberg, and his tandem to win a first in their Preliminary I Dressage test and a second in the Marathon Pace Event the following morning.

Both the Judge for this ADS approved event, Linda Courtney, of Houston, TX, and the Technical Delegate, Ed Young, of Geneseo, NY, agreed that the caliber of driving was excellent and that the facilities at FENCE were superb in spite the torrential rain that relented to provide a brief respite for the weekend.

The difference of rules for Pleasure Driving Shows and Combined Driving Events proved the downfall in the Pleasure Marathon Pace Event for several whips who apparently found the pace (14kph for horses, 12 kph and 11 kph for the large and small ponies, respectively) a bit too slow. Although skillfully driven serpentines to the finish line did manage to use up a bit of extra time, such maneuvering in that last kilometer of mandatory trot also earned the miscreants a "Big E".

When the final tabulations of class scores for the weekend were announced, the local Carolina Carriage Club members found that they had fared well, starting with the Single Pony Championship won by Marvis Lipchik's Connemara Stallion, Hideaway Greystone Alex, who is also the sire of the 1991 Gold Medal Team Championship Pair of Connemara Thoroughbreds owned and driven by Lana Wright of Chesapeake, Maryland.

Black Bess, owned by Katrine Becker of Aiken, SC, won the Single Horse Championship, driven by Tryon's own Jer Zmick, while Barbara Black, who is now a "local whip" having moved to nearby Campobello, SC, from the Gladstone area of New Jersey, and her pair of Palomino pony mares, Bright Eyes and Pywacket won the Multiples Championship.

An award highly approved by his competitors was the Sportsmanship and Congeniality award given to Homer Davis of Rocky Point, NC.

## Blue Ribbon Basics Comes to Michigan

Michigan Horse Drawn Vehicle Association Blue Ribbon Basics Clinic and Spring Driving Show, June 20 and 21, was held at the Ionia Free Fair Grounds in lovely downtown Ionia, Michigan.

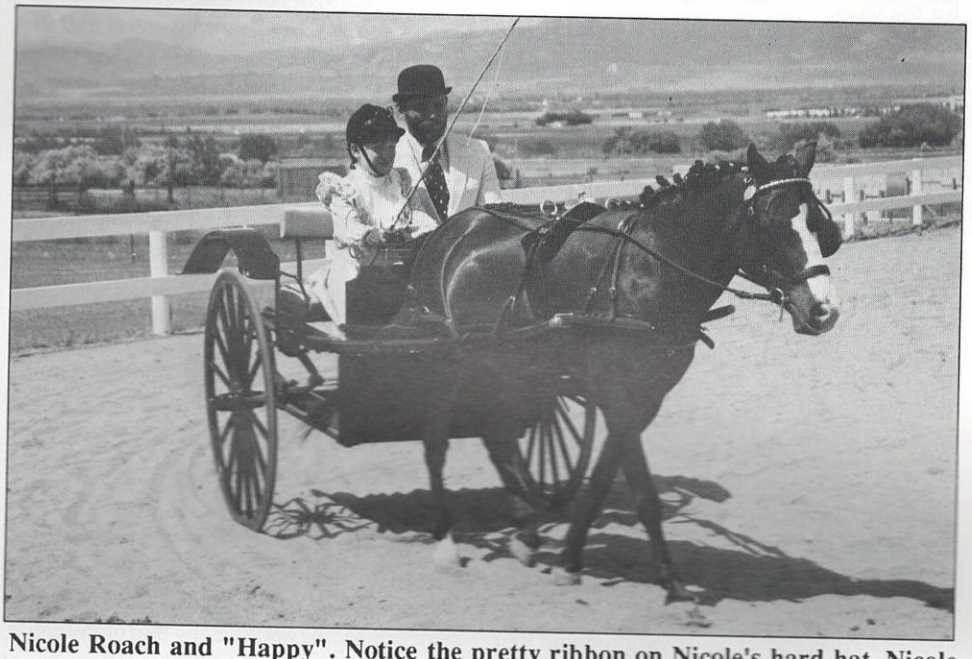
The Blue Ribbon Basics Clinic held on June 20th was a great success. Clinicians Audrey Bostwick, of Philadelphia, PA and Laura Frizzell, of Davison, MI taught beginners wishing to learn appropriate Pleasure Driving skills and Experienced Whips wishing to enhance their show ring abilities. The Clinic consisted of group and individual lessons in Turnout, Reinsmanship, Working and Obstacle driving. Though the Michigan weather was true to form, changing in a matter of hours, from a warm humid 91 degrees to a chilly 50 degrees, the clinic was filled with turnouts and auditors alike. The fairgrounds on June 20th was also the host of a cattle and sheep show in another arena with over 200 head of cattle and 150 head of sheep. Many of the horses became quite accustomed to cattle and sheep. Watching the competitors groom their livestock was a real experience. Learner Judge, Mary Moore, was heard lamenting that her young horse would really have benefitted from the experience of seeing and hearing that many cattle.

The morning of the 21st, the first day of Summer, dawned quite chilly in the low 40's, but warmed to a lovely day for a very lovely and successful, well attended show, with very new competitors and well seasoned whips. Two of the competitors in The Very Adult Class, in which the drivers age and the horse or ponies age must add up to 55 or more, were heard to complain that they thought there ought to be a class where we people of 70 years or more don't have to compete against these 60 year old whipper snappers. Technical Delegate, and course designer, Jack Mirakian, used several articles from around the fair grounds for his gamblers choice and cross country course. The horses seemed real interested in reading the signs that said "concert parking".

**ADS ANNUAL MEETING & WEEKEND OF DRIVING FOR PLEASURE**
**October 1 - 4, 1992**
**Colorado Springs, CO**

# Fun on the Farm — Whirligig Anniversary Pleasure Driving Show

FORT COLLINS, CO/JULY 19,1992.... Long's Peak created a panoramic backdrop. Bright red and white striped tents hugged the white arena fence and the clear Colorado sky was as blue as always. The corn was certainly higher than "knee high", being Sunday, the 19th of July. The temperature climbed to only 85 degrees thanks to a cool northerly breeze. All contributed to a gorgeous western country setting for the Whirligig Anniversary Pleasure Driving Show, a charity benefit for Respite Care. Respite is a non-profit organization that provides relief care for parents with developmentally disabled children.



**Nicole Roach and "Happy". Notice the pretty ribbon on Nicole's hard hat. Nicole braided Happy herself. Steve Roach is Nicole's father.**

Peter and Suzy Dallow, along with their good friends and generous neighbors, hosted the American Driving Society approved show to offer excitement and enjoyment for both competitors and spectators. Corporate sponsors, Anheuser-Busch and Vetline Equine, made significant contributions to ensure that the show was a success. Naturally, the Budweiser and Michelob beverages flowed freely throughout the day. The atmosphere reminded participants of a country fair.

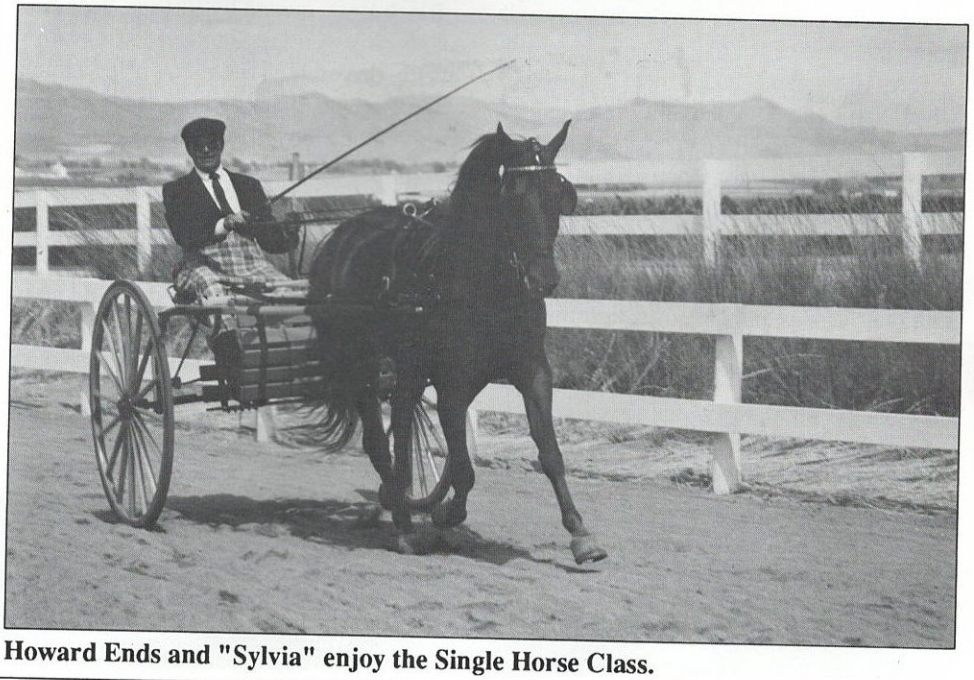
The morning schedule featured pleasure and reinsmanship competitions. Junior, novice, miniature horse, draft and open horse classes provided a full venue. It was evident the work that went into the turnouts and the tasteful dress of the whips. It was encouraging to see the strong contingent of juniors... Nicole Roach with her Welsh pony, *Happy;* Gwen Titus and Francis Day driving their Freisians, *Dondersteen* and *Navarre;* and Dan Napp drove Linda Rosen's Clydesdale. They were certainly popular with the audience.

The Concours D'Elegance award was presented to Johnny Sharp and *Navarre* moments before the popular Budweiser Clydesdale made an appearance for pictures and petting. During the lunch hour, spectators and competitors alike enjoyed the food and beverages while strolling through the concessions. There were juggling demonstrations by *Muffets the Clown*, caricature drawings by local artists, and country craft booths.

"I was amazed at all the activities that were provided for the children at this show," remarked judge Vic Vickroy.

There were dozens of things for children to do, including face painting, games, pictures, pot-bellied pig pictures and pony carriage rides. A raffle drawing for tickets to see Wynona Judd during Cheyenne Frontier Days and a lamb donated by Dave Cox were successful fund raisers.

A short afternoon shower didn't dampen the enthusiasm for the pleasure marathon. The eight kilometer pace, laid out with the help of technical delegate Philip Teeter, wound along canals, around picturesque farm roads, past the Gray Lakes teeming with water fowl, over newly mown hay fields and through tree-lined lanes. The marathon featured a refreshing "splash" across Boxelder Creek that was moving fairly fast due to irrigation runoff. Penny Ramsey and her miniature horse, *Silver Knight*, had no problem with the 18 inch deep fording though. Penny finished the 8K marathon slightly under the ideal time, calculated at a pace of



**Howard Ends and "Sylvia" enjoy the Single Horse Class.**

11 kph for small ponies and minis. Betty Cherry had the best time in her class, and Leslie White won the novice class.

After the presentation ceremony at 4 o'clock, many competitors stayed around to finish up the beer or talk and visit with each other. The show committee hoped to create an atmosphere of pleasure and camaraderie, a show that emphasized safety, congeniality and sportsmanship. Based on comments from friends, competitors, spectators and officials, that goal was achieved.

**Linda Rosen's Clydesdale mare driven by Junior Whip Dan Napp.**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# *Pleasure Driving - Results*

## Santa Ynez Valley Carriage Classic

### April 24-26, 1992

*Judges: Debbie Banfield, Toddy Hunter, Leslie Koszely, Ann Pringle*

**Working, Commercial Vehicles:** 1. Robert Heatlie, 2. John Crockett, 3. Keith Whiteman. **Reinsmanship, Single Horse, Runabout Type:** 1. Dick Graham, 2. Bridgette Gomez, 3. Elsa Mikkelsen, 4. Karl Poppenberg, 5. Steve Olsen, 6. Patricia Beverland. **Reinsmanship, Single Horse, Other than Runabout:** 1. Tillie Tuls, 2. Jeff Davis, 3. Bruce Howard, 4. Lonnie Westmoreland. 5. Richard Snavely, 6. Bill Williamson. **Reinsmanship, Single Ponies or Miniatures:** 1. Ann Gordon, 2. Patricia Conway, 3. Portia Owens, 4. Chad Crane, 5. Irene Gillis, 6. Susan Hopmans. **Reinsmanship, Mules or Donkeys:** 1. Dottie Paul, 2. Gary Bloxham, 3. Keith Whiteman, 4. Barbara Tegel, 5. Ralph Hughes. **Reinsmanship, Pair/Tandem Horses:** 1. Daryl Lund, 2. Linda Fairbanks, 3. Dick Graham, 4. Peter Bullock, 5. Col. Thomas P. Forster. 6. Richard Snavely. **Reinsmanship, Draft Horse:** 1. Debbie Sligh, 2. Robert Heatlie, 3. Dean Brown, 4. Howard Sahm. **Reinsmanship, Four-in-hand/ Unicorns:** 1. Roel Hofstee, 2. John Jenkel, Tony Aldana, 4. Jerry Dunton, 5. Richard Snavely. **Reinsmanship, Pair Ponies/ Miniatures** 1. Barbara MacInnes, 2. Lois Anderson, 3. Janis Malaznik. **Drive and Ride, Other than Horse:** 1. Susan Stevens, 2. Gary Bloxham, 3. Patricia Conway, 4. Dottie Paul, 5. Barbara Tegel. **Drive and Ride, Horses:** 1. Tony Aldana, 2. Bruce Howard, 3. Alexsandra Howard, 4. Linda Kalman, 5. Karl Poppenberg, 6. Davida Oberman. **Champagne Presentation Pleasure Drive, Single Horse, Lady to Drive:** 1. Tillie Tuls, 2. Davida Oberman, 3. Jane Hart, 4. Pascaline Meyerson, 5. Elsa Mikkelsen, 6. Lois Lane. **Champagne Presentation Pleasure Drive, Single Horse, Gentleman to Drive:** 1. Mike McClure, 2. Richard L. Crosby, 3. Bill Williamson, 4. Dick Graham, 5. Steve Olson, 6. Donald Smith. **Champagne Presentation Pleasure Drive, Single Horse/Pony, Junior to Drive:** 1. Alyssa Parker, 2. Dino Oberman, 3. Megan Thompson. **Champagne Presentation Pleasure Drive, Pair/Tandem Horses:** 1. Daryl Lund, 2. John Bee, 3. Randon Garver, 4. Col. Thomas Forster, 5. Linda Fairbanks, 6. Peter Bullock. **Champagne Presentation Pleasure Drive, Mules/Donkeys:** 1. Gary Bloxham, 2. Barbara Tegel, 3. John Whiteman. **Champagne Presentation Pleasure Drive, Draft Horses:** 1. Dean Brown, 2. Robert Heatlie. **Champagne Presentation Pleasure Drive, Single Ponies/Miniatures:** 1. Melissa Maddux, 2. Ann Gordon, 3. Irene Gillis, 4. Patricia Conway, 5. Connie Hall 6. Jan Davis. **Champagne Presentation Pleasure Drive, Pair/Tandem, Ponies/Miniatures:** 1. Janis Malaznik, 2. Laurin Parker, 3. Debra Hilberg, 4. Lois Anderson, 5. Renee True. **Champagne Presentation Pleasure Drive, Commercial Vehicles:** 1. Jim Elliott, 2. John Crockett. **Champagne Presentation Pleasure Drive, Four-In-Hand/ Unicorn:** 1. Jerry Dunton, 2. John Jenkel, 3. Tony Aldana, 4. Roel Hofstee, 5. Jody Cutler, 6. Richard Snavely. **Turnout, Pair/Tandem Ponies/Miniatures,** 1. Jody Cutler, 2. Janis Malaznik, 3. Barbara MacInnes, 4. Laurin Parker, 5. Renee True, 6. Lois Anderson. **Reinsmanship, Single Horse Championship Drive Off:** 1. Tony Aldana, 2. Dick Graham. **Reinsmanship, Single Horse/Pony, Junior Driver:** 1. Nancy Tully, 2. Chad Crane, 3. Melissa Maddux, 4. Kerry Schwarz, 5. Nicholas Malaznik, 6. Megan Thompson **Working, Mule/Donkey:** 1. Gary Bloxham, 2. Barbara Tegel, 3. John Whiteman, 4. Jim Elliott, 5. Dottie Paul. **Local Class, Amateur Lady to Drive:** 1. Amy Martinez, 2. Suzanne Strange, 3. Susie Morey, 4. Tina Anter, 5. Susie Snow. **Turnout, Four-in-Hands/Unicorn, Horses/Ponies:** 1. Jerry Dunton, 2. Tony Aldana, 3. Roel Hofstee, 4. Richard Snavely, 5. Jody Cutler, 6. Dick Graham. **Park Drive Turnout:** 1. Tillie Tuls, 2. Anita Mellott, 3. Robin Wilhite, 4. Bill Williamson, 5. Susan Hopmans, 6. Paquita Parker. **Turnout, Single Pony:** 1. Jennifer Lackey, 2. Robin Wilhite, 3. Pat Gesler, 4. Ann Gordon, 5. Nancy Thompson, 6. Irene Gillis. **Turnout, Single Miniature Horse:** 1. Laurin Parker, 2. Susan Hopmans, 3. Renee True, 4. Glenn Nicolls, 5. Douglas True, 6. Portia Owens. **Working, Draft Horse:** 1. Linda Dorado, 2. Debbie Slighm 3. Robert Heatlie, 4. Dean Brown, 5. Howard Sahm. **Turnout, Single Horse, Gentleman to Drive:** 1. Bill Williamson, 2. J. Patrick Morgan, 3. Daryl Lund, 4. Lonnie Westmoreland, 5. Jeff Davis, 6. Steve Olsen. **Putting To:** 1. John Jenkel, 2. Jody Cutler, 3. Roel Hofstee, 4. Richard Snavely. **Picnic- Ambiance:** 1. S.P.O.T.S. 2. Bob Reed, 3. Roy and Sharon Axford, 4. Maples Stables, 5. Paula Brand, 6. O'Connell. **Picnic-Cuisine:** 1.Bob Reed, 2. S.P.O.T.S. 3. Candace and Harry Falk, 4. Paula Brand, 5. Roy and Sharon Axford, 6. Mary Hall Ross. **Picnic-Originality:** 1. Maples Stables, 2. Mary Hall Ross, 3. Los Padres Sun. 4. S.P.O.T.S. 5. Bob Reeds, 6. Roy and Sharon Axford. **Hunter Hack:** 1. Pat Garrison, 2. Beanie Scholler, 3. Pascaline Meyerson, 4. Dona Love, 5. Dick Graham, 6. Lisa Carmen. **Turnout, Single Horse, Ladies to Drive A:** 1. Lois Lane, 2. Tillie Tuls, 3. Elsa Mikkelsen, 4. Pam Omeirs, 5. Evelyn Cunningham, 6. Dokhar. **Turnout, Single Horse, Ladies to Drive, B:** 1. Sandra Surber, 2. Susan Clark, 3. Anita Mellott, 4. Davida Oberman, 5. Pat Garrison, 6. Ingun Littorin. **Antique Carriages:** 1. Gregg Cutler, 2. Steve Olsen, 3. Pat Gesler, 4. Ginger Isbell, 5. Jean Charles Sarri, 6. Janis Malaznik. **Turnout, Pair/Tandem Horses:** 1. Hardy E. Zantke, 2. Daryl Lund, 3. Linda Fairbanks, 4. Randon Garver, 5. Peter Bullock, 6. Col. Thomas Forster. **Local Class, Amateur Gentleman:** 1. Donald Smith, 2. Lonnie Westmoreland, 3. John Crockett, 4. Aaron Schwarzwalter, 5. Howard Sahm, 6. Dean Brown. **Reinsmanship, Four-In-Hand, Amateur Driver:** 1. Roel Hofstee, Jerry Dunton, 3. Jack Tuls, 4. Jody Cutler, 5. Daryl Lund, 6. Peter Bullock. **Sporting Carriage:** 1. Ginger Isbell, 2. Lois Lane, 3. Hardy Zantke, 4. Jennifer Lackey, 5. Steve Olsen, 6 Pat Garrison. **Turnout, Single Horse, Championship Drive-Off:** 1. Susan Clark. **Concours D'Elegance:** 1. Tony Aldana, 2. Jerry Dunton, 3. Roel Hofstee, 4. Jody Cutler, 5. Richard Snavely, 6. John Jenkel. **Turnout, Single Horse/Pony, Junior Driver:** 1. Megan Thompson, 2. Melissa Maddux, 3. Nicholas Malaznik, 4. Dino Oberman, 5. Krista Poppenberg, 6. Alyssa Parker. **Commercial Turnout:** 1. Robert Heatlie, 2. John Crockett, 3. Keith Whiteman. **Local Class, Championship Drive-Off:** 1. Donald Smith, 2. Lonnie Westmoreland. **Gamblers Choice, Single Horse:** 1. Elsa Mikkelsen, 2. J. Patrick Morgan, 3. Mike McGovern, 4. Nona Bales, 5. Mike McClure, 6. Robert Heatlie. **Gamblers Choice, Pair/Tandem Horse:** 1. Arnold Riffel, 2. Col. Thomas Forster, 3. Peter Bullock. **Gamblers Choice, Four-in-Hands/Unicorns,** 1. Jerry Dunton, 2. John Jenkel, 3. Roel Hofstee, 4. Richard Snavely, 5. Jody Cutler. **Gamblers Choice, Single Ponies/Miniature Horses:** 1. Laurin Parker, 2. Patricia Conway, 3. Barbara MacInnes, 4. Ann Gordon, 5. Robert Owens, 6. Renee True. **Gamblers Choice, Pair/Tandem / Ponies/Miniature Horses:** 1. Jan Malaznik, 2. Barbara MacInnes, 3. Lois Anderson, 4. Jerry Walker. **Gamblers Choice, Mules/Donkeys:** 1. Dottie Paul, 2. Ralph Hughes, 3. Gary Bloxham, 4. John Whiteman, 5. Barbara Tegel, 6. Keith Whiteman. **Gamblers Choice, Draft:** 1. Robert Heatlie, 2. John Crockett. **Gamblers Choice, Local:** 1. Donald Smith, 2. Lorenzo Zepada. **Gamblers Choice, Commercial:** 1. John Crockett. **Scurry Obstacle, Single Horse:** 1. Cindi Carter, 2. Lois Lane, 3. Ann McClure, 4. J. Patrick Morgan, 5. Linda Kalman, 6. Elsa Mikkelsen. **Scurry Obstacle, Pair/Tandem Horses:** 1. Arnold Riffel, 2. Hardy F. Zantke, 3. Peter Bullock, 4. Col. Thomas Forster, 5. Linda Fairbanks. **Scurry Obstacle, Four-in-Hand/Unicorn Horses/Ponies:** 1. Roel Hofstee, 2. Tony Aldana, 3. Jerry Dunton, 4. Jody Cutler, 5. John Jenkel. **Scurry Obstacle, Single Ponies/Miniature Horses:** 1. Robert Owens, 2. Connie Hall, 3. Laurin Parker, 4. Susan Hopmans, 5. A. James Downer, 6. Patricia Conway. **Scurry Obstacles, Pairs/Tandems, Ponies/Miniature Horses:** 1. Jan Malaznik, 2. Barbara MacInnes, 3. Lois Anderson, 4. Jerry Walker. **Scurry Obstacle, Mules/Donkeys:** 1. Ralph Hughes, 2. Jim Elliott, 3. Keith Whiteman, 4. Dottie Paul, 5. Barbara Tegel, 6. John Whiteman. **Scurry Obstacle, Draft:** 1. Robert Heatlie. **Scurry Obstacle, Local:** 1. Donald Smith, 2. Susie Morey, 3. Lorenzo Zepada, 4. Suzanne Strange. **Scurry Obstacle, Commercial Vehicles:** 1. John Crockett. **Working, Maiden, Lady to Drive:** 1.Bridgette Gomez, 2. Cynthia Brownlee, 3. Patricia Beverland, 4. Donna Stiks, 5. Roberta Yance, 6. Ann Gordon. **Working, Maiden, Gentleman to Drive:** 1. Karl Schwarz, 2. Michael McClure, 3. Aaron Schwarzwalter. **Working, Maiden Championship Drive-Off:** 1. Bridgette Gomez, 2. Cynthia Brownlee. **Working, Pair/Tandem Horse:** 1. Daryl Lund, 2. Hardy E. Zantke, 3. John Bee, 4. Linda Fairbanks, 5. Dick Graham, 6. Peter Bullock. **Working, Four-in-Hand/Unicorn Horse/Pony:** 1. Tony Aldana, 2. Jerry Dunton, 3. Roel Hofstee, 4. Jody Cutler, 5. John Jenkel. **Working, Pairs/Tandem Ponies/ Miniature Horses:** 1. Jan Malaznik, 2. Gregg Cutler, 3. Lois Anderson. **Haven't Won A Ribbon Yet:** 1. Sandy Nicolls. **Timed Marathon, Single Horse:** 1. Nona Bales, 2. Ina Robinson, 3. Kathy Venable, 4. Walt Ashford, 5. J. Patrick Morgan, 6. Mike McGovern. **Timed Marathon, Pair/Tandem Horses:** 1. Hardy E. Zantke, 2. Paul Burtness, 3. Arnold Riffel, 4. Linda Fairbanks, 5. Col. Thomas Forster, 6. Randon Garver. **Timed Marathon, Four-in-Hand/Unicorn:** 1. Jerry Dunton, 2. Roel Hofstee, 3. John Jenkel, 4. Tony Aldana. **Timed Marathon, Commercial Vehicles:** 1. Jim Elliot, 2. John Crockett. **Timed Marathon, Mules/Donkeys:** 1. Dottie Paul, 2. Barbara Tegel. **Timed Marathon, Pair Ponies/ Miniature Horses:** 1. Jerry Walker, 2. Laurin Parker, 3. Lois Anderson. **Timed Marathon, Single Pony/Miniature Horse:** 1. Susan Stevens, 2. Jean Charles Sarri, 3. Jennifer Lackey, 4. Patricia Conway, 5. Grace Vance, 6. Carolyn Harris. **Dutch Carriage Horses Singles:** 1. Rob d'Achard van Enschut, 2. Marco Looye, 3.Molly Webster. **Dutch Carriage Horses, Pairs:** 1. Rob 'd Achard van Enschut.

## Virginia State 4th Annual ADS Pleasure Driving Show

### June 26-28, 1992

*Judge: Bill Long*

***Dressage, Training Level Test 1:*** **Single Pony:** 1. Susan Bank, 2. Sam Davis, 3. Robin Wenger, 4. Margaret Grimm, 5. Stella Gordon, 6. Ann Davis. **Single Horse:** 1. Pepper Scotto, 2. Ann Chenoweth, 3. CeAnn Shipley, 4. Mandy Woods, 5. Deborah Spalding, 6. Mike Adams. **Single Mule:** 1. Cindy Powell. **Single Draft:** 1. Karen Whitt, 2. Jack Slear. **Tandems:** 1. Joan Schisler. **Pair Horses:** 1. Dot Ruqus. ***Dressage, Preliminary Level Test 1:*** **Single Pony:** 1. Susan Banks, 2. Lynn Webster, 2. Betty Taylor, 3. Margaret Grimm, 4. Sam Davis, 5. Sybil Humphreys. **Single Horse:** 1. Deborah Spalding, 2. Mandy Woods, 3. Virginia Hecht, 4. Pepper Scotto, 5. Mike Adams, 6. Jacqueline Musler. **Single Mule:** 1. Cindy Powell. **Single Draft:** 1. Karen Whitt. **Tandems:** 1. Ed Hopkins, 2. Katie Whaley, 3. Joan Schisler. **Pair Horses:** 1. Munro Russell, 2. Dot Ruqus. ***Dressage, Intermediate Level Test 1:*** **Single Pony:** 1. Sam Davis, 2. Lynn Webster. **Single Horse:** 1. CeAnn Shipley. ***Dressage, Advanced Level Test #5 F.E.I.:*** **Single Horse:** 1. CeAnn Shipley. **Tandems:** 1. Katie Whaley. **Pair Horses:** 1. Munro Russell. ***Virginia State Tour De Holidays:*** **Maiden Single Pony:** 1. Robin Wenger, 2. Paul Avery, 3. Stella Gordon. **Maiden Single Horse:** 1. Pepper Scotto. **Maiden Driver:** 1. Jacqueline Musler, 2. Jack Slear. **Open Single Pony:** 1. Susan Banks, 2. Sam Davis, 3. Pamela Luther, 4. Sybil Humphreys, 5. Lynn Webster, 6. Betty Taylor. **Open Single Horse:** 1. Virginia Hecht, 2. CeAnn Shipley, 3. Deborah Spalding, 4. Mike Adams, 5. Mandy Woods, 6. Tara Gesling. **Single Mule:** 1. Cindy Powell, 2. Pat Wynne, 3. Frankie Everton, 4. Robert Ferguson. **Single Draft:** 1. Karen Whitt. **Tandems:** 1. Katie Whaley, 2. Ed Hopkins, 3. Joan Schisler. **Pair Horses:** 1. Honore O'Brien. **Pair Drafts and Mules:** 1. Jimmy McFarland. ***Pick Your Own Route Cones:*** **Single Pony:** 1. Lyn Webster, 2. Paul Avery, 3. Betty Taylor, 4. Ann Davis, 5. Pam Luther, 6. Susan Banks. **Single Horse:** 1. CeAnn Shipley, 2. Pepper Scotto, 3. Deborah Spalding, 4. Jacqueline Musler, 5. Mike Adams, 6. Virginia Hecht. **Single Mule:** 1. Pat Wynne, 2. Cindy Powell. 3. Robert Ferguson. **Single Draft:** 1. Jack Slear. **Tandems:** 1. Katie Whaley, 2. Ed Hopkins. **Pair Draft and Mules:** 1. Jimmy McFarland. ***Old MacDonalds Farm*** **Single Pony:** 1. Lyn Webster, 2. Sam Davis, 3. Paul Avery, 4. Betty Taylor, 5. Sybil Humphreys, 6. Robin Wenger. **Single Horse:** 1. CeAnn Shipley, 2. Deborah Spalding, 3. Virginia Hecht, 4. Pepper Scotto. **Single Mule:** 1. Pat Wynne, 2. Robert Ferguson, 3. Frankie Everton. **Tandems:** 1. Katie Whaley, 2. Ed Hopkins, 3. Joan Schisler. **Pair Drafts and Mules:** 1. Jimmy McFarland. ***Virginia State Cross Country Timed Obstacles:*** **Single Pony:** 1. Pamela Luther, 2. Susan Banks, 3. Lyn Webster, 4. Sam Davis, 5. Sybil Humphreys, 6. Robin Wenger. **Single Horse:** 1. Mike Adams, 2. Deborah Spalding, 3. CeAnn Shipley, 4. Jacqueline Musler, 5. Mandy Woods. **Single Mule:** 1. Cindy Powell, 2. Pat Wynne, 3. Robert Ferguson, 4. Frankie Everton. **Tandems:** 1. Katie Whaley, 2. Ed Hopkins. 3. Joan Schisler. **Pair Draft and Mules:** 1. Jimmy McFarland. ***Gamblers Choice:*** **Single Pony:** 1. Lyn Webster, 2. Paul Avery, 3. Sam Davis, 4. Robin Wenger, 5. Betty Taylor. **Single Horse:** 1. CeAnn Shipley, 2. Pepper Scotto, 3. Mike Adams, 4. Jacqueline Adams. **Single Mule:** 1. Pat Wynne, 2. Cindy Powell, 3. Frankie Everton, 4. Bob Fergusson. **Tandems:** 1. Ed Hopkins. **Pair Drafts and Mules:** 1. Jimmy McFarland. ***Turnout:*** **Ladies to Drive, Two Wheeled Vehicle:** 1. Katie Whaley, 2. Joan Schisler, 3. CeAnn Shipley, 4. Jacqueline Musler, 5. Margaret Grimm, 6. Stella Gordon. **Gentlemen to Drive, Two Wheeled Vehicle:** 1. Mike Adams, 2. Jay Grimm, 3. John Goodwin, 4. Frankie Everton. **Ladies to Drive, Four Wheeled Vehicle:** 1. Honore O'Brien, 2. Cindy Powell, 3. Sybil Humphreys, 4. Pat Wynne. **Gentlemen to Drive, Four Wheeled Vehicle:** 1. John Goodwin, 2. Paul Avery, Jr. 3. Mike Adams. **Draft and Mule:** 1. Jimmy McFarland, 2. Karen Whitt, 3. Pat Wynne, 4. Frankie Everton, 5. Jack Slear, 6. Penny Crittenden. ***Working:*** **Maiden Single Pony:** 1. Margaret Grimm, 2. John Goodwin, 3. Robin Wenger, 4. Paul Avery, Jr. 5. Stella Gordon. **Maiden Single Horse:** 1. Jacqueline Musler, 2. Ann Chenoweth, 3. Pepper Scotto, 4. Jack Slear, 5. Tara Gesling. 6. Billie Jo Barden. **Maiden Driver:** 1. Jacqueline Musler, 2. Ann Chenoweth, 3. Noreen Slater, 4. Mickey Ellis, 5. Billie Jo Barden. **Open Single Pony:** 1. Susan Banks, 2. Betty Taylor, 3. Margaret Grimm, 4. Ann Davis, 5. John Goodwin, 6. Lynn Webster. **Open Single Horse:** 1. Deborah Spalding, 2. CeAnn Shipley, 3. Mandy Woods, 4. Mike Adams, 5. John Goodwin, 6. Virginia Hecht. **Single Mule:** 1. Cindy Powell, 2. Pat Wynne, 3. Frankie Everton, 4. Bob Ferguson. **Single Draft:** 1. Karen Whitt, 2. Penny Crittenden, 3. John Molter. **Tandems:** 1. Katie Whaley, 2. Joan Schisler. 3. Ed Hopkins. **Pair Horses:** 1. Honore O'Brien, 2. Dot Ruqus. **Pair Drafts and Mules:** 1. Jimmy McFarland, 2. Ray McKinney. ***Reinsmanship:*** **Maiden Single Pony:** 1. John Goodwin, 2. Margaret Grimm, 3. Paul Avery, Jr. **Maiden Single Horse:** 1. Pepper Scotto, 2. Jack Slear, 3. Jacqueline Musler, 4. Ann Chenoweth. **Maiden Driver:** 1. Jacqueline Musler, 2. Ann Chenoweth, 3. Tara Gesling, 4. Mickey Ellis, 5. Noreen Slater. **Open Single Pony:** 1. Margaret Grimm, 2. Susan Banks, 3. Lynn Webster, 4. John Goodwin, 5. Ann Davis, 6. Betty Taylor. **Open Single Horse:** 1. Debra Spalding, 2. CeAnn Shipley, 3. Mike Adams, 4. Mandy Woods, 5. John Goodwin, 6. Virginia Hecht. **Single Mule:** 1. Pat Wynne, 2. Frankie Everton, 3. Bob Ferguson, 4. Cindy Powell. **Single Draft:** 1. Karen Whitt, 2. Jimmy McFarland, 3. Penny Crittenden. **Tandems:** 1. Joan Schisler, 2. Katie Whaley, 3. Ed Hopkins. **Pair Horses:** 1. Dot Ruqus, 2. Honore O'Brien. **Pair Draft and Mules:** 1. Jimmy McFarland, 2. Ray McKinney. ***Local Pleasure Driving:*** 1. Mike Adams, 2. Jimmy McFarland, 3. Dot Ruqus, 4. John Molter. ***Junior To Drive:*** 1. Mandy Woods, 2. Samantha Hopkins, 3. Trey Avery. ***Working:*** **Ladies to Drive Two Wheeled Vehicles:** 1. Karen Whitt, 2. Joan Schisler, 3. Katie Whaley, 4. Jacqueline, 5. Margaret Grimm, 6. Betty Taylor. **Gentlemen to Drive Two Wheeled Vehicle:** 1. Mike Adams, 2. Jay Grimm, 3. John Goodwin, 4. John Molter, 5. Jimmy McFarland. **Ladies to Drive Four Wheeled Vehicle:** 1. Cindy Powell, 2. Pat Wynne, 3. Noreen Slater. **Gentlemen to Drive Four Wheeled Vehicle:** 1. Jimmy McFarland, 2. John Goodwin, 3. Paul Avery, Jr. **Ladies to Drive Two Wheeled Vehicle:** 1. Karen Whitt, 2. Margaret Grimm, 3. Joan Schisler, 4. CeAnn Shipley. **Gentlemen to Drive Two Wheeled Vehicle:** 1. Jay Grimm, 2. Mike Adams. **Gentlemen to Drive Four Wheeled Vehicle:** 1. Jimmy McFarland. ***Championships:*** **Maiden Single Pony:** Ch: John Goodwin. Res: Margaret Grimm. **Maiden Single Horse:** Ch: Pepper Scotto. Res: Jacqueline Musler. **Maiden Driver:** Ch: Jacqueline Musler. Res: Ann Chenoweth. **Open Single Pony:** Ch: Sue Banks. Res: Betty Taylor. **Open Single Horse:** Ch: Deborah Spalding. Res: CeAnn Shipley. **Single Mule:** Ch: Pat Wynne. Res: Cindy Powell. **Single Draft:** Ch: Karen Whitt. Res: Penny Crittenden. **Tandems:** Ch: Katie Whaley. Res: Joan Schisler. **Pair Horses:** Ch: Gene Brown. Res: Dot Ruqus. **Pair Draft and Mules:** Ch: Jimmy McFarland. Res: Ray McKinney. **Ladies Grand Champion:** Ch: CeAnn Shipley. Res: Susan Banks. **Gentlemen's Grand Champion:** Ch: Mike Adams. Res: Jay Grimm. **Concours D'Elegance:** Katie Whaley.

## Minnesota Whips and Wheels Pleasure Show

### June 27-28, 1992

*Judge: John Greenall*

**Cross Country, Single-Pair Ponies:** 1. Lynn Peterson. **Cross Country Single Horse:** 1. Mary Jo Stockman, 2. Bob Taylor, 3. Dorothy Breau, 4. Michael Ridge. 5. Allone Potter. **Cross Country Pair Horses:** 1. John Guertner, 2. Wes Licht, 3. Susie Weiss, 4. Julie Cooper, 5. Cliff Hitz. **Working, Maiden Driver:** 1. Carol Regenold, 2. Michael Ridge, 3. Dan Hall, 4. Steve Leeman, 5. Don Hamilton. **Working, Junior Driver:** 1. Rebecca Stockman. **Reinsmanship, Maiden Driver:** 1. Kristy Thiboldo, 2. Michael Ridge, 3. Don Hamilton, 4. Dan Hall. **Time Competition, Junior Driver:** 1. Rebecca Stockman. **Time Competition, Maiden Driver:** 1. Judy Evenson, 2. Michael Ridge, 3. Kristy Thiboldo, 4. Don Hamilton, 5. Steve Leeman. **Time Competition, Single-Pair Ponies:** 1. Willard Breau. **Time Competition, Pair Horses:** 1. John Guertner, 2. Wes Licht, 3. Susie Weiss, 4. Anne Leck, 5. Julie Cooper. **Time Competition, Single Horse:** 1. Sue Maijala, 2. John Regenold, 3. Dorothy Buell, 4. Bob Taylor. 5. Mary Jo Stockman. **Turnout, Single-Pair Ponies:** 1. Carol Hagstrom. **Turnout, Pair Horse:** 1. Jr. Lehman, 2. Susie Weiss, 3. Anne Leck, 4. Cliff Hitz, 5. John Guertner. **Turnout, Single Horse:** 1. John Regenold, 2. Judy Evenson, 3. Vicki Nelson Bodoh, 4. Claudia Cavanaugh, 5. Sue Maijala. **Working, Single-Pair Ponies:** 1. Carol Hagstrom. **Working, Pair Horse:** 1. Jr. Lehman, 2. Cliff Hitz, 3. Anne Leck, 4. John Guertner, 5. Wes Licht. **Working, Single Horse:** 1. Judy Evenson, 2. Mary Taylor, 3. John Regenold, 4. Sue Maijala, 5. Claudia Cavanaugh. **Reinsmanship, Single-Pair Ponies:** 1. Carol Hagstrom, 2. Eric Peterson. **Reinsmanship, Pair Horse:** 1. Cliff Hitz, 2. Jr. Lehman, 3. Anne Leck, 4. Susie Weiss, 5. John Guertner. **Reinsmanship, Single Horse:** 1. Judy Evenson, 2. Mary Taylor, 3. Claudia Cavanaugh, 4. Vicki Nelson Bodoh, 5. Sue Maijala. **Fault and Out, Single-Pair Ponies:** 1. Williard Breu. **Fault and Out, Pair Horses:** 1. Wes Licht, 2. Cliff Hitz, 3. John Guertner, 4. Susie Weiss. **Fault and Out Single Horse:** 1. Dorothy Breu, 2. Sue Maijala, 3. Vicki Nelson Bodoh, 4. Mary Jo Stockman. 5. Bob Taylor. **Gamblers Choice, Single-Pair Ponies:** 1. Williard Brue, 2. Lynn Peterson. **Gamblers Choice Pair Horses:** 1. John Guertner, 2. Susie Weiss, 3. Wes Licht, 4. Cliff Hitz. **Gamblers Choice, Single Horse:** 1. Dorothy Breu, 2. Judy Evenson, 3. Sue Maijala, 4. Vicki Nelson Bodoh, 5. Michael Ridge. **Double Jeopardy, Open:** 1. Sue Maijala/Wes Licht, 2. Cliff Hitz/Marilyn Hitz. 3. Sally Beauchemin/Lisa Ringer, 4. Vicki Nelson Bodoh/John Guertner, 5. John Guertner/Dan Clemmons.

# Pleasure Driving - Results

## Northwest Driving Fair

**May 23-25, 1992**

*Judge: Anne Leck*

**Ladies Pleasure Driving:** 1. Susanne Staats, 2. Mickey Lofgren, 3. Cathy Shives, 4. Jo Rose, 5. Kathy Anderson, 6. Peg Jaskar. **Gentlemen's Pleasure Driving:** 1. Clay Maier, 2. Peter Lofgren, 3. Tom Shives, 4. Michael Wakefield, 5. Frank Burgess. **Novice Driver:** 1. Ramona DeJong, 2. Rene Wade, 3. Ginger Harris, 4. Karl Klein, 5. Terre Phillips, 6. Pepper Prigger. **Junior Driver:** 1. Jennifer Baker, 2. Karl Klein. **Turnout, Single Horse:** 1. Joneen Calhoun, 2. Susanne Statts, 3. Kathy Fish, 4. Jo Rose, 5. Tom Shives, 6. Rene Wade. **Turnout, Single Pony:** 1. Mickey Lofgren, 2. Dayl Phillip. **Turnout, Pair Horse:** 1. Clay Maier, 2. Peter Lofgren, 3. Tom Shives, 4. Tarrah Baker. **Working, Western Horse:** 1. Jo Rose, 2. Wendy Wakefield. **Working, Intermediate Gait:** 1. Angela Lee, 2. Joneen Calhoun. **Working, Roadster Horse:** 1. Tanya Roop, 2. Randy Roop, 3. Angela Lee. **Working, Single Draft Horse:** 1. Michael Wakefield, 2. Ramona, DeJong. **Working, Maiden Horse:** 1. Rudy Jaskar, 2. Jo Rose, 3. Peg Jaskar, 4.Terre Phillips, 5. Wendy Wakefield. **Working, Maiden Pony:** 1. Peter Lofgren, 2. Jennifer Baker. **Working, Local Horse:** 1. Kathy Fish, 2. Rene Wade, 3. Jo Rose, 4. Terre Phillips, 5. Pepper Prigger. **Turnout, Picnic Pleasure:** 1. Michael Wakefield, 2. Romona DeJong, 3. Jo Rose, 4. Kathy Fish. **Pleasure Driving Runabout:** 1. Carol Wills. **Antique Type Vehicle:** 1.Clay Maier, 2. Rene Wade, 3. Carol Wills. **Concours D'Elegance:** 1. Clay Maier, 2. Mickey Lofgren, 3. Michael Wakefield, 4. Rene Wakefield, 5. Tom Shives, 6. Peter Lofgren. **Obstacles, Single Horse:** 1. Joneen Calhoun, 2. Tom Shives, 3. Frank Burgess, 4. Rudy Jaskar, 5. Kathy Fish, 6. Jo Rose. **Obstacles, Single Pony:** 1. Mickey Lofgren, 2. Dayl Phillip, 3. Jennifer Baker. **Obstacles, Pair Horse:** 1. Clay Maier, 2. Tom Shives. **Obstacles, Pair Pony:** 1. Peter Lofgren. **Double Jeopardy:** 1. Joneen Calhoun/ Pat Hitchcock, 2. Tom Shives/Carl House, 3. Peter Lofgren/Buck Brawley, 4. Mickey Lofgren/Kathy Anderson, 5. Kathy Fish/ 6. Rene Wade/Kris Kelly. **Fault and Out:** 1. Joneen Calhoun, 2. Tom Shives, 3. Clay Maier, 4. Frank Burgess, 5. Mickey Lofgren, 6. Jo Rose. **Jackpot Obstacle:** 1. Tom Shives, $72.00, 2. Peter Lofgren, $30.00, 3. Mickey Lofgren, $18.00, 4. Jo Rose, 5. Kathy Anderson, 6. Joneen Calhoun. **Gamblers Choice:** 1. Peter Lofgren, 2. Susanne Statts, 3. Jo Rose, 4. Kathy Fish, 5. Rene Wade, 6. Joneen Calhoun. **Reinsmanship, Single Horse, Gentleman to Drive:** 1. Tom Shives, 2. Frank Burgess, 3. Michael Wakefield, 4. Rudy Jaskar, 5. Karl Klein. **Reinsmanship, Single Horse, Lady to Drive:** 1. Joneen Calhoun, 2. Jo Rose, 3. Susanne Staats, 4. Peg Jaskar, 5. Ramona DeJong, 6. Rene Wade. **Reinsmanship, Pair Horse:** 1. Clay Maier, 2. Tom Shives, 3. Tarrah Baker. **Reinsmanship, Single Pony:** 1. Mickey Lofgren, 2. Dayl Phillip. **Pair Pony:** 1. Peter Lofgren. **Reinsmanship, Novice Driver:** 1. Carl House, 2. Ramona DeJong, 3. Kathy Anderson, 4. Jo Rose, 5. Rene Wade, 6. Ginger Harris. **Reinsmanship, Intermediate Gait:** 1. Joneen Calhoun, 2. Helen Latimer, 3. Randy Roop, 4. Angela Lee. **Reinsmanship, Junior Driver:** 1. Karl Klein, 2. Jennifer Baker, 3. Tanya Roop, 4. Angela Lee. **Marathon Pace, Single Horse:** 1. Jo Rose, 2. Karl Klein, 3. Ginger Harris, 4. Rene Wade, 5. Joneen Calhoun, 6. Noreen Geirloff. **Marathon Pace, Single Pony:** 1. Dayl Phillip, 2. Mickey Lofgren. **Marathon Pace, Pair Horse:** 1. Tom Shives, 2. Tarrah Baker. **Marathon Pace, Pair Pony:** 1. Peter Lofgren.

## Tryon Pleasure Driving Show

**June 6-7, 1992**

*Judge: Linda Courtney*

**Turnout, Single Pony:** 1. Marvis Lipchik, 2. Anne Hassold. **Turnout, Single Horse:** 1. Jerry Zmick, 2. Homer Davis, 3. Nancy Mahler, 4. Barbara Black. **Working, Single Pony** 1. Marvis Lipchik, 2. Anne Hassold, 3. Paul Avery. **Working, Single Horse:** 1. Jerry Zmick, 2. Dale Govus, 3. Homer Davis, 4. Nancy Mahler, 5. Ken Hough. **Working, Novice Driver:** 1. Ken Hough, 2. Katrina Becker, 3. Barbara Madill, 4. Deborah Trocki, 5. Paul Avery. 6. Bertie Phayer. **Working, Novice Horse and Pony,** : 1. Jerry Zmick, 2. Ken Hough, 3. Barbara Madill, 4. Deborah Trocki, 5. Barbara Black, 6. Patty Waller. **Reinsmanship, Novice Driver:** 1. Ken Hough, 2. Homer Davis, 3. Katrina Becker, 4. Paul Avery, 5. Bertie Phayer, 6. Patty Waller. **Reinsmanship, Novice Horse/Pony:** 1. Ken Hough, 2. Jerry Zmick, 3. Homer Davis, 4. Pinckney Sandlin. **Turnout, Multiples:** 1. Tom Hilgenberg, 2. Barbara Black, 3. Milton Long. **Working, Multiples:** 1. Barbara Black, 2. Milton Long, 3. Tom Hilgenberg. **Reinsmanship, Ladies Horse and Pony:** 1. Dale Govus, 2. Barbara Black, 3. Marvis Lipchik, 4. Katrina Becker, 5. Anne Hassold. **Pick Your Route:** 1. Dale Govus, 2. Homer Davis, 3. Jerry Zmick, 4. Milton Long, 5. Barbara Madill, 6. Nancy Mahler, 7. Clyde Davis. **Fault and Out, Single Pony:** 1. Bertie Phayer, 2. Doris Hinds, 3. Anne Hassold, 4. Paul Avery. **Fault and Out, Single Horse:** 1. Dale Govus, 2. Ken Hough, 3. Jerry Zmick, 4. Nancy Mahler, 5. Homer Davis. **Fault and Out, Multiples:** 1. Barbara Black, 2. Deborah Bowden, 3. Jerry Zmick, 4. Milton Long, 5. Tom Hilgenberg. **Double Jeopardy, Single Horse and Pony:** 1. Deborah Trocki, 2. Dale Govus, 3. Homer Davis, 4. Doris Hinds, 5. Marvis Lipchik. **Timed Cones Single Pony:** 1. Doris Hinds, 2. Barbara Black, 3. Sandy Taylor. **Timed Cones, Single Horse:** 1. Deborah Trocki, 2. Dale Govus, 3. Homer Davis, 4. Ken Hough, 5. Barbara Madill, 6. Jerry Zmick. **Timed Cones, Multiples:** 1. Clyde Davis.

## Old West Carriage Days

**May 24, 1992**

*Judge: Jean Brooks*

**Working, Novice:** 1. Gabe Kallas, 2. Bonnie Motherway, 3. Liz David. **Working, Open:** 1. Ben Steed, 2. Pat Steed, 3. Callie Jordan, 4. Middy Dutton. **Cones, Novice:** 1. Bonnie Motherway, 2. Liz David, 3. Gabe Kallas, 4. Phil Marinsic. **Cones, Open:** 1. Bill Steed, 2. Callie Jordan, 3. Pat Steed, 4. Middy Dutton. **Obstacles, Novice:** 1. Gabe Kallas, 2. Cindy Hanna, 3. Bonnie Motherway, 4. Marv Thurber. **Obstacles, Open:** 1. Ben Steed, 2. Middy Dutton, 3. Callie Jordan, 4. Pat Steed. **Costume, Western Heritage:** 1. Middy Dutton/ Tina Close, 2. Gabe & Sabine Kallas. **High Point Novice:** Gabe Kallas. **High Point Open:** Ben Steed.

## Weston Carriage Society Spring Show

**April 25, 1992**

*Judge: Deirdre Pirie*

**Working, Maiden Driver:** 1. Linda Over, 2. Sue Oliveira, 3. Wayne Webster. **Working, Maiden Horse/ Pony:** 1. Claudia Lauze, 2. Wayne Webster, 3. Peggy Marsh, 4. Velma Emery. **Working:** 1. Penny Carr, 2. Gail Duval, 3. Linda Over, 4. Claudia Lauze, 5. Pat Morse, 6. Pam Flesher. **Reinsmanship:** 1. Pam Flesher, 2. Penny Carr, 3. Sue Oliveira, 4. Howard Russell, 5. Paula Hanson, 6. Ralph Melanson. **Ride and Drive:** 1. Beth McCabe, 2. Pam Flesher. **Obstacles, Timed Competition:** 1. Gail Duval, 2. Ralph Melanson, 3. Claudia Lauze, 4. Claudia Needham, 5. Paula Hanson, 6. Velma Emery. **Double Jeopardy:** 1. Gail Duval, 2. Tom Noble, 3. Ralph Melanson, 4. Claudia Needham. **Pleasure Marathon Pace:** 1. Howard Russell, 2. Ralph Melanson, 3. Pat Morse, 4. Claudia Needham, 5. Gail Duval. 6. Pam Flesher. **Cross Country Hazards:** 1. Claudia Needham, 2. Gail Duvall, 3. Ralph Melanson, 4. Pam Flesher, 5. Mercia Noble, 6. Howard Russell. **Modified Training Level Dressage Test 1,** 1. Pat Morse, 2. Beth McCabe, 3. Sue Oliveira. 4. Howard Russell, 5. Penny Carr, 6. Claudia Lauze. **Modified Preliminary Level Dressage Test 1:** 1. Pam Flesher, 2. Claudia Needham, 3. Phil McGurty, 4. Gail Duval, 5. Paula Hanson, 6. Ralph Melanson.

## Vermont Spring Classic

**May 13-16, 1992**

*Judges: Susan Greenall, Sherry Ballou*

**Working, Single Horse, Open:** 1. Dr. Pamela Flesher, 2. Gail Duvall, 3. Johanna Dana, 4. Carol Wilkinson, 5. Ed Barker, 6. David Millard. **Working, Novice:** 1. Pat Morse, 2. Susan Oliveira, 3. Sue English, 4. Patricia Doyle, 5. Kerry Gilbert. **Reinsmanship, Open:** 1. Dr. Pamela Flesher, 2. Gail Duval, 3. David Millard, 4. Elsie Rodney, 5. Ed Barker, 6. Katherine Roberts. **Reinsmanship, Novice:** 1. Susan Oliveira, 2. Kerry Gilbert, 3. Sue English, 4. Carol Wilkinson, 5. Patricia Doyle. **Ride and Drive, Open:** 1. Katherine Roberts, 2. Dr. Pam Flesher. **Timed Obstacles, Open:** 1. Claudia Lauze, 2. David Millard, 3. Johnna Dana 4. Gail Duval, 5. Dr. Pamela Flesher, 6. Claudia Needham. **Timed Obstacles, Novice:** 1. Carol Wilkinson, 2. Sue English, 3. Pat Morse, 4. Susan Oliveira, 5. Patricia Doyle. **Marathon Pace, Open:** 1. Gail Duval, 2. David Millard, 3. Dr. Pamela Flesher, 4. Ed Barker, 5. Johnna Dana, 6. Claudia Needham. **Marathon Pace, Novice:** 1. Susan Oliveira, 2. Patricia Doyle, 3. Carol Wilkinson, 4. Sue English, 5. Pat Morse. **Dressage, Preliminary Level 1:** 1. Dr. Pamela Flesher, 2. Johnna Dana, 3. G. Wilson Groves, 4. Susan Oliveira, 5. Claudia Needham, 6. Gail Duval. **Dressage, Training Level, 1.** 1. Dr. Pamela Flesher, 2. Ed Barker, 3. Claudia Lauze, 4. G. Wilson Groves, 5. Pat Morse, 6. David Millard.

## Michigan Horse Show Assoc. Spring Horse Show

**May 8-10, 1992** - *Judge: Laura M. Frizzell*

**Turnout:** 1. MaryChris Foworthy, 2. Carol Mazola, 3. Irene Hahn, 4. Betsy Northrop, 5. Sylvia Ballard, 6. Marcia Tipsword. **Working:** 1. MaryChris Foxworthy, 2. Irene Hahn, 3. Susan Hough, 4. Carol Mazola, 5. JoAnna Jenkins, 6. Betsy Northrop. **Reinsmanship:** 1. Betsy Northrop, 2. JoAnna Jenkins, 3. MaryChris Foxworthy, 4. Carol Mazola, 5. Irene Hahn, 6. Sylvia Ballard. **Working, Novice Driver:** 1. Susan Hough, 2. Carol Mazola, 3. Betsy Northrop, 4. Marcia Tipsword, 5. Sylvia Ballard. **Gamblers Choice:** 1. MaryChris Foxworthy, 2. Irene Hahn, 3. JoAnna Jenkins, 4. Marcia Tipsword, 5. Sylvia Ballard, 6. Richard Dyk.

## Columbia County 17th Annual Pleasure Driving Show

**June 14, 1992**

*Judges: Frank Kinsella, Bobbie Paradis*

**Dressage, Single Pony, Training Level:** 1. Deborah Manasse, 2. Ethelyn Bates, 3. Ann Willey, 4. Susan Stroup, 5. Karen Burrows, 6. Sumner Bates. **Dressage, Single Pony, Preliminary:** 1. Deborah Manasse, 2. Karen Burrows, 3. Donald Goyette, 4. Susan Zimet. **Dressage, Single Horse, Training:** 1. Polly Smith, 2. Florien Palmer, 3. Robert Becker, 4. Florien Palmer, 5. Heather Van Oort, 6. Richard Ceasar. **Dressage, Single Horse, Preliminary:** 1. Tedi Vail, 2. Elizabeth Vail, 3. Polly Smith. **Dressage, Multiples, Preliminary:** 1. George Gallow, 2. Mindy Condon, 3. Robert Camerlingo. **Working, Novice:** 1. Heather Van Oort, 2. Polly Smith, 3. Donald McGrath, 4. Sandra Seymour, 5. Susan Stroup, 6. Alan Bridge. **Working, Single Pony:** 1. Ethelyn Bates, 2. Debra Mead, 3. Deborah Manasse, 4. Michael Sleurs, 5. Sumner Bates, 6. Donald Goyette. **Working, Single Horse:** 1. Robert Becker, 2. Tedi Vail, 3. Florien Palmer, 4. Richard Ceasar, 5. Karen Burrows. **Working, Multiples:** 1. Mindy Condon, 2. George Gallow. **Reinsmanship, Novice:** 1. Sandra Seymour, 2. Betsy Languish, 3. Heather Van Oort, 4. Elizabeth Hanson, 5. Polly Smith, 6. Susan Stroup. **Reinsmanship, Single Pony:** 1. Deborah Manasse, 2. Ethelyn Bates, 3. Susan Evans, 4. Michael Sleurs, 5. Donald Goyette, 6. Susan Zimet. **Reinsmanship, Multiples:** 1. George Gallow, 2. Mindy Condon. **Reinsmanship, Single Horse:** 1. Tedi Vail, 2. Florien Palmer, 3. Karen Burrows, 4. Richard Ceasar. **Cross Country, Novice:** 1. Heather Van Oort, 2. Betsy Languish. **Cross Country, Single Pony:** 1. Barbara Goyette, 2. Donald Goyette, 3. Ethelyn Bates, 4. Michael Sleurs. **Cross Country, Single Horse:** 1. Robert Becker, 2. Florien Palmer, 3. Richard Ceasar. **Cross Country, Multiples:** 1. Robert Camerlingo. **Pick Your Own Route, Single Pony:** 1. Barbara Goyette, 2. Debra Mead, 3. Ann Willey, 4. Donald Goyette, 5. Sumner Bates, 6. Susan Stroup. **Pick Your Own Route, Single Horse:** 1. Florien Palmer, 2. Richard Ceasar, 3. Robert Becker, 4. Tedi Vail, 5. Elizabeth Hanson, 6. Miles Kletter. **Pick Your Own Route, Multiples:** 1. Mindy Condon. **Concours D'Elegance:** 1. Ethelyn Bates. **Sportsmanship Award:** 1. Miles Kletter. **Driving Club Team Award:** 1. Columbia County Coaching Society: Florien Palmer, Deborah Manasse, Ann Willey, George Gallow. **Grand Champion Preliminary Dressage:** Deborah Manasse. **Grand Champion Training Level Dressage:** Deborah Manasse. **Pleasure Driving Champion and Reserve:** Ch. Ethelyn Bates, Res. Deborah Manasse. **Novice Champion and Reserve:** Ch. Heather Van Oort, Res. Betsy Languish.

## My Lady's Manor Driving Show

**June 20, 1992** - *Judges: Brenda Stern, Jeffrey Alt*

**Working, Single Horse:** 1. Phyllis Klimes, 2. Carol Hysong, 3. Frank Calhoun. **Reinsmanship, Single Horse:** 1. Christine Cecil, 2. CeAnn Shipley, 3. Doug Eaton, 4. Carol Hysong. **Working, Single Pony:** 1. Margaret Grimm, 2. Dana Bright, 3. John Almond, 4. Joy Grimm. **Reinsmanship, Single Pony:** 1 Jay Grimm, 2. Glenene Hallmark. 3. Severn Jolly Cabello, 4. Spartacus. **Working, Pair Pony:** 1. Frances Lachman, 2. Alvin Rosenberg. **Reinsmanship, Pair Pony:** 1. Frances Lachman, 2. Alvin Rosenberg. **Working, Disabled Drivers:** 1. Thomas Turner, 2. Hope Hand, 3. Marcelle Meisel. **Reinsmanship, Disabled Drivers:** 1. Hope Hand, 2. Thomas Turner, 3. Marcelle Meisel. **Double Jeopardy, Single Horse:** 1. Doug Eaton, Jim Erbacher, 3. CeAnn Shipley, 4. Christine Cecil. **Double Jeopardy Single Pony:** 1. Linda Shakleford, 2. Lynn Webster, 3. Dana Bright, 4. Margaret Weber. **Double Jeopardy, Pair Pony:** 1. Frances Lachman. **Double Jeopardy, Disabled Drivers:** 1. Marcelle Meisel, 2. Thomas Turner, 3. Hope Hand. **Preliminary Single Pony:** 1. Dana Bright, 2. Margaret Weber, 3. Mary Lee Swift. **Mini-Marathon, Single Horse:** 1. Jim Erbacher, 2. Christine Cecil, 3. Doug Eaton, 4. Marjorie Richmond. **Mini-Marathon, Single Pony:** 1 Lynn Webster, 2. Margaret Webster, 3. Linda Shakleford, 4. Marie Claire Roveti. **Gamblers Choice:** 1. Jim Erbacher, 2. Marjorie Richmond, 3. Christine Cecil, 4. Phyllis Klimes. **Gamblers Choice, Single Pony:** 1. Margaret Weber, 2. Lynn Webster, 3. Joyce Clayton, 4. Chiam Litiven. **Gamblers Choice, Pair Pony:** 1. Frances Lachman. **Dressage, Training Level Single Horse:** 1. Phyllis Klimes, 2. Doug Eaton, 3. Marjorie Richmond, 4. Carol Hysong. **Dressage, Training Level, Single Pony:** 1. Lyn Skillington, 2. Linda Shakleford, 3. Lyn Skillington, 4. Lyn Webster. **Dressage, Training Level, Pair Pony:** 1. Frances Lachman. **Dressage, Training Level, Disabled Drivers:** 1. Thomas Turner, 2. Hope Hand, 3. Marcelle Meisel. **Dressage, Preliminary Single Horse:** 1. Marjorie Richmond, 2. Christine Cecil, 3. Jim Erbacher. **Single Horse Champion:** Doug Eaton, Double Delight Rose. **Single Pony Champion:** Dana Bright, Severn Jolly Cabello, Reserve: Lynn Webster, Sunsprite. **Diabled Driver Champion:** Thomas Turner, Reserve, Hope Hand. **Pony Pair Champion:** Frances Lachman, Farnley Keepsake/Cabello's Keepsake. **Concours D'Elegance:** Frank Calhoun .

## Michigan Horse Drawn Vehicles Association Spring Show

**June 20-21, 1992**

*Judge: Audrey Bostwick*

**Turnout, Horse:** 1. Dennis Tipsword, 2. Elinor Weith, 3. Richard Day. **Turnout, Pony:** 1. Pam Minard, 2. Sharon Elichi. **Working, Pony:** 1. Pam Minard, 2. Bernadine Karns, 3. Sharon Elachi. **Working, Horse:** 1. Irene Hahn, 2. Dr. Bill Mackie, 3. Elinor Weith, 4. Dennis Tipsword, 5. Sylvia Ballard, 6. Susan Hough. **Reinsmanship, Horse Novice:** 1. Barbara Chapman, 2. Angie Blackburn, 3. Susan Hough, 4. Dr. Bill Mackie, 5. Elinor Weith, 6. Tom Auth. **Reinsmanship, Horse:** 1. Irene Hahn, 2. Dennis Tipsword. **Drive and Ride:** 1. Elinor Weith, 2. Sylvia Ballard, 3. Barbara Chapman. **The Very Adult Class:** 1. Ellen Weber, 2. Bernadine Karns, 3. Irene Hahn, 4. Dr. Bill Mackie, 5. Sharon Elichi, 6. Ralph Ballard. **Reinsmanship, Pony:** 1. Bernadine Karns, 2. Pam Minard, 3. Sharon Elachi. **Working, Novice:** 1. Angie Blackburn, 2. Elinor Weith, 3. Sylvia Ballard, 4. Dr. Barbara Chapman, 5. Manuel DeOrnellas, 6. Heather Yanchula. **Working, Gentlemen:** 1. Dennis Tipsword, 2. Manuel DeOrnellas, 3. Dr. Bill Mackie. **Working, Ladies to Drive:** 1. Irene Hahn, 2. Elinor Weith, 3. Pam Minard, 4. Sharon Elichi, 5. Barbara Chapman, 6. Angie Blackburn. **Family Class, Horse/Pony:** 1. Susan Hough/Jr. DeOrnellas, 2. Irene Hahn/Heather Yanchula, 3. Sylvia Ballard/Ralph Ballard, 4. Dennis, Marsh. **Double Jeopardy:** 1. Susan Hough/ Jr. DeOrnellas, 2. Dr. Barbara Chapman/ Ian Moller, 3. Irene Hahn/Heather Yanchula, 4. Dennis/Marcia Tipsword, 5. Laura Frizzell/Karen Mirakian. **Cross Country Obstacles, Horse:** 1. Susan Hough, 2. Barbara Chapman, 3. Dennis Tipsword. **Cross Country Obstacles, Pony:** 1. Pam Minard, 2. Sharon Elachi. **Gamblers Choice, Horse:** 1. Laura Frizzell, 2. Irene Hahn, 3. Dr. Barbara Chapman, 4. Dr. Bill Mackie, 5. Sylvia Ballard, 6. Dennis Tipsword. **Double Jeopardy, Pairs:** 1. Brian Robertson/Ian Moller. **Champion Horse:** Irene Hahn, Katmandu. **Reserve Pony:** Sharon Elichi, Tafalier.

## Whirligig Farm Anniversary Pleasure Show

**July 19, 1992**

*Judge: Larry "Vic" Vickroy*

**Champion- Miniature Horse, Single and Pairs:** Vicky Nelson. **Champion-Novice Single Horse:** Margaret Graham. **Champion Junior Driver:** Francis Day. **Champion, Open Single Horse:** Johnny Sharp. **Reinsmanship, Miniature Horse:** 1. Vicky Nelson, 2. Nancy Sarada. **Reinsmanship, Novice:** 1. Betty Cherry, 2. Nancy Sarada, 3. Bonnie Motherway, 4. Kerry Marten, 5. Nancy Bruckhauser. **Working, Miniature Horse:** 1. Penny Ramsey, 2. Vicky Nelson, 3. Nancy Sarada. **Working Novice:** 1. Margaret Graham, 2. Kerry Marten, 3. Bonnie Motherway, 4. Betty Cherry, 5. Nancy Bruckhauser. **Reinsmanship, Open:** 1. Linda Rosen, 2. Johnny Sharp, 3. Howard Enos, 4. Mike Titus, 5. Betty Cherry, 6. Carlo Sheppard. **Working, Junior:** 1. Francis Day, 2. Nicole Roach, 3. Dan Napp. **Reinsmanship, Junior:** 1. Francis Day, 2. Dan Napp. **Working, Single Horse:** 1. Johnny Sharp, 2. Dion Titus, 3. Carlo Sheppard, 4. Linda Rosen. 5. Betty Cherry, 6. Howard Enos. **Turnout, Junior:** 1. Nicole Roach, 2. Gwyn Titus, 3. Francis Sharp. **Turnout, Miniature Horse:** 1. Vicky Nelson, 2. Nancy Sarada, 3. Penny Ramsey. **Turnout, Novice:** 1. Margaret Graham, 2. Betty Cherry, 3. Kerry Marten, 4. Carlo Sheppard, 5. Leslie White. **Turnout, Single Horse:** 1. Johnny Sharp, 2. Mike Titus, 3. Howard Enos, 4. Sylvia Wear, 5. Betty Cherry. **Concours D'Elegance:** Johnny Sharp. **Marathon, Open:** 1. Betty Cherry, 2. Johnny Sharp, 3. Sylvia Wear, 4. Mike Titus, 5. Howard Enos. **Marathon, Novice:** 1. Leslie White, 2. Margaret Graham, 3. Bonnie Motherway, 4. Kerry Marten, 5. Carlo Sheppard. **Marathon, Miniature Horse:** 1. Penny Ramsey.

# Beginners Get a Chance

*by Kris Breyer*

On Saturday , May 9, 1992, the Mid - States Morgan Horse Club, in conjunction with Tempel Lippizans and the expert help of members of the Hub Club, sponsored a hands-on driving clinic aimed primarily at basic beginning drivers. The gorgeous weather and magnificent setting of Tempel Farms in Wadsworth, Illinois, could not have been a better starting place for the 26 beginning single, 6 intermediate single, and 2 intermediate pair lessons that the able clinicians, Allen Breyer and Don Padgett (coachman for Tempel Farms) gave that day. The overwhelming response caught even organizer Kris Breyer by surprize, as over 40 additional pre-paid lesson requests had to be apologetically returned. Many requests were heard to run it again on Sunday (Mother's Day) as well, or at least to run another one like it in the near future.

Educational material packets and name tags, prepared by DeAnna Scott, were ready for each pre-registered participant and auditor alike, with additional materials available to those who came the day of the clinic. Handouts about harness types, vehicles, reinboards, turnouts, spares kits, driving aprons, driving and horse clubs were included. Hub club members, David and Robin Sullivan, gave two excellent participatory seminars on safety in driving, spares kits and road driving for pleasure. Regina McNulty and Al Breyer gave a morning session on "Dress for success for the ADS", while Don Padgett gave the afternoon version, each against a backdrop of various vehicles used to illustrate appropriate turnouts. In addition, various types of driving bits and accessories were displayed. Throughout the day, participants and auditors could practice their reinsman skills in a runabout set up as an interactive reinboard. A very fine lunch was prepared by the Milburn Clovers 4-H Club and could be enjoyed as a picnic while observing the day's activities.

Demonstrations of harnessing and hitching were given throughout the day as horses were prepared for the lessons. Each semi-private beginner lesson participant was provided with an experienced on board driver to help direct them as well as having the clinician in the center for over all instruction. Each participant was asked their experience and the driving experience was then tailored to each individual's abilities. Al Breyer handled beginners, while Don Padgett handled the intermediate singles and pairs as well as a few beginners. Without the gracious loan of well trained horses, harness and vehicles from the Tempel people, the Breyers, Jim Simpson, Sally Hajek, and Aidan Mullett (of Crossroads Stables), this type of experience for beginners could not have been possible.

Each participant and auditor was asked to fill out an evaluation of the day's activities. Over one third of the participants and several of the auditors graciously replied. In general, they all wanted more of the same, and much more! Most wanted longer lessons (we kept them to a half an hour due to the wide experience levels represented with horses of any kind, as well as to be able to accommodate the most people). Requests were also voiced to have a beginning clinic on choosing a driving horse, and starting on driving as well as how to choose harness and a vehicle. The clinicians and on board instructors got high marks from everyone, as did the facility itself. The fees ($20 single/$5 auditor) were considered very fair by all, most saying they would have paid more for lessons and clinics of this caliber. Participants and auditors came from as far away as Southern Illinois (a 7 hour drive) and Central Wisconsin (4 hour drive). Several commented on the fun of getting a chance to drive well trained horses in a safe learning environment, and the general friendly camaraderie of all present. Many also felt that the overall picture and information for the beginner just getting into driving was not overwhelming and did not get too technical for the entry level driver. Several wanted cones, obstacles and elemental dressage added to their choices. We also found out that many beginning aspiring drivers did not wish to audit, but rqther wanted to DRIVE.

Here are some sample comments:

*"This clinic was outstanding in combination of education, location and you arranged good weather, too! Can't tell you what a great day the clinic was for me. Thank you so much for your energy and effort."*

***- Diana Aug, Owegok IL.***

*"Thank you Don Padgett and Kris Breyer and your team for all the time and effort it took to put on this event. I will return if you have another one."*

***-Mary Clapper, Wisconsin Parids, WI.***

*"I think this hands-on participation was super! I haven't driven for twenty years (since I was in 4-H), and shortly before I stopped driving I was in a 'runaway' situation..... For a year I was petrified to drive and gradually lost interest. Your clinic, the instructor and the horse- Rocky- really were great! Thanks so much! I have a Welsh now and he is broke to drive! Right now I just ride him as I need a quality harness and cart. Who knows now???"*

***-Carol Boettcher, Lomira, WI.***

*"Lots of friendly people to share information, good food concession, got to observe a number of different types of horses, vehicles (and) turnouts being driven... During the driving lesson, I got to drive a beautiful, well-trained Morgan [ BPM Fleur de lis ] and to be instructed by the horse's trainer."*

***-Patti Boddy, Libertyville, IL.***

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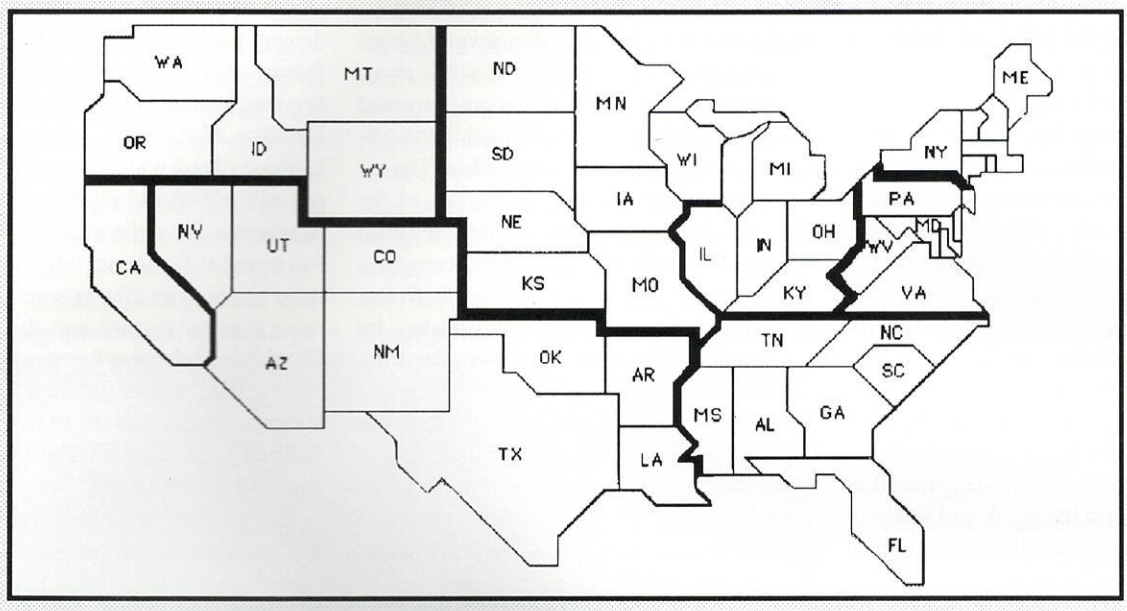
## Regions of The American Driving Society

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# Northwest ADS Members Hold Regional Meeting

Club displays, seminars, ADS materials on sale, a guest speaker and the opportunity to renew acquaintances with other driving enthusiasts—the Northwest Regional American Driving Society meeting had it all!

The meeting was held in Redmond, Oregon in late April in conjunction with Horse Drawn Heritage Days. This event featured a carriage and draft horse vehicle and horse auction. It had a "fair" atmosphere with many driving-related booths and exhibits and over a thousand people in attendance from the entire Northwest. It was an ideal opportunity for ADS members to meet and for pleasure driving enthusiasts to promote their sport among people who are familiar with driving only the draft breeds.

Oregon Trails Driving Association was host for the meeting and provided booth space for ADS and other Northwest driving clubs. Several clubs set up displays and a number of videos ran simultaneously in the large booth. Combined Driving videos garnered lots of interest and many people asked for more information about the sport.

Short seminars were presented by Kathy Casey on dressage for the driving horse while Randy McFarland, an internationally successful CDE competitor, shared some of his marathon techniques. Clay Maier presented a special exhibition driving a unicorn of Friesians.

Approximately 100 people attended the evening ADS meeting, with less than half being present ADS members. Clay Maier, meeting organizer, and Callie Jordan, NW Regional ADS Representative, joined guest speaker Randy McFarland at the podium. Representatives from several NW driving events spoke about their particular event so that drivers could schedule their competitions for the season.

Randy McFarland of Riverside, CA is on the ADS Combined Driving Committee and authors the "Combined Driving Forum". Randy led a very interesting (and sometimes very lively) discussion of a number of controversial CDE rules. Similar discussions with Randy might be valuable for other clubs or regions. Northwest members gained new insight into the CDE rule-making process and had the real opportunity to provide input on the rules under which they will be competing.

*- Judi Knapp*

# 120 Drivers Meet for Mid-Atlantic Weekend of Driving

What better place for a meeting of driving enthusiasts than Hamilton Farms, former home of James Cox Brady, financier, sports and horseman and member of the NY Coaching Club. Hamilton Farms is a fine example of how the area was transformed at the turn of the century from farmland and open space to a sporting man's paradise revolving around the Essex Fox Hunt, coaching meets, and other sporting endeavors. The farm still maintains its status as a center of sporting life as the home of the USET, the Gladstone Driving Events, and the Essex Horse Trials among other activities.

On the weekend of July 17-19, Hamilton Farms was alive with the creak and jingle of harness and carriage and the rhythmic beat of singles, pairs and four-in-hands tooling around the all weather trails and local gravel roads. More than 120 driving enthusiasts met for driving, discussions, parties, and to just get to know one another better at the 3rd Annual Mid-Atlantic Regional Driving for Pleasure Weekend hosted by Hunterdon County Horse & Pony Association. The nearly 60 turnouts came from Maryland, Pennsylvania, New Jersey and New York.

**Lisa Singer talks about Driving Solo to an interested crowd.**

*Photo Connie Goracci*

The driving weekend committee from Hunterdon County Horse & Pony Association planned and executed a perfect, informal meeting for drivers in a perfectly beautiful setting. The committee was looking forward to welcoming the ADS regional drivers to our area and that welcome feeling came across loud and clear. To ease the trip to the farm, a premeeting packet went out with directions to the farm and meeting hotels, a close-up map of the property indicating stall location and car parking as well as a tentative schedule of events.

The stable officially opened at 10:00 on Friday morning, but actually, several whips arrived early to be sure to get in a little more driving. Stu and Kathy Newcomb greeted everyone as they arrived, helped them collect their bedding and get settled in. Then it was off to register at The Forge, one of the original farm buildings, complete with hearths and bellows. There they were welcomed with cold lemonade or iced tea, signed-in and given their meeting packets by Tricia Haertlein and Lorraine Harding. Lorraine's granddaughter Heather McCollum, spent a busy afternoon handing out meeting souvenirs and creating ribbon badges for Saturday's barbecue dinner, while Judy Longo (HCH&PA President) was transforming the old Forge building into a bistro with bouquets of fresh wildflowers.

Throughout the weekend The Forge served as a meeting place where cold drinks and lively conversation were always available. Bagles and coffee were available early each morning and box lunches appeared just as drivers were returning from their morning's drive ready to compare routes. A bulletin board featured articles about Hamilton Farms collected by the committee including one recently found from a 1917 issue of the Rider and Driver, discussing the completion of the barn and including floorplans for the building. There were also flyers on local sites, parks, and gardens to visit in case drivers wanted a change of pace. An added feature was a Photo Contest board (the contest was won by the Hardings with a photo of Heather McCollum riding Estrada in a leadline class) and a Guess Who? featuring old and not-so-old photos of drivers, many of whom were at the meeting. Everyone had fun trying to figure out who it was driving in those shots from 20 years ago. Probably the most popular picture was the shot of Janet Shackleford driving her pony in a costume class - Janet was completely enclosed in a Mouse costume and the Pony was wearing a full body suit Elephant costume with baggy legs and a LOOOONG nose.

The weather on Friday was overcast, but that just kept the bugs and temperature down allowing most to go for at least a short drive before the Wine & Cheese Pool Party at Mr. Hambleton's farm, managed by HCH&PA member Carl Furst. Driving to the Hambleton's gave everyone a chance to see a little more of the beautiful countryside around the area and the setting was delightful with a gay yellow and white striped tent pitched over a flagstone patio adjacent to the pool. Unfortunately, it was a little cool for swimming, but no one complained about the break in the weather.

The meeting began officially with a NY breakfast of Bagles and Coffee in the Forge on Saturday. Drivers had been given a booklet put together by Tricia Haertlein of routes ranging from 5 to 15 miles, which traversed the many gravel roads in the Bedminster/ Greater Cross Roads area. The route guide also included notes of interest about the area. A 5.7 mile "Farm Tour" was also put together by Barbara and Tricia Haertlein to orient drivers on the history of the property as well as the layout of the extensive trail system. This proved to be one of the most

popular routes of the weekend as it was almost exclusively on the Hamilton Farms property with only one short stretch of public road. The rest of the route traveled on Brady Drive — a road Mr. Brady built through his property to the train station to expedite his commute — and the trails which have been upgraded in recent years by the Gladstone Equestrian Association and the Essex Horse Trials.

Other routes traveled through local farm country, a county arboretum (opened especially for the meeting), and down quiet roads, manned in the morning to help the drivers negotiate the trouble spots.

**The Pony Parade from My Ladies Manor Driving Club. This is about all we saw of them all weekend — they were out driving all the time!** *Photo Connie Goracci*

As the day heated up and everyone returned from their morning drive, we all gathered in The Forge for a box lunch, cold drinks and a smorgasbord of discussion topics. Eric Sanders started the ball rolling with a talk on caring for your driving clothes and equipment to help make them last longer. One tip he passed along was that lightly stuffing the crown of your hat with tissue paper and keeping it in a hat box will support the shape and keep your hat looking like new for a long time. Hats with upturned sides can be preserved by lightly wrapping a folded scarf around the hat and pinning it in place to support the shape.

The next talk was a delight to all as Barbara Ann Mueller took us on a slide show tour of some of the other coaching barns and carriage houses in the area. Beginning with a revolutionary era property in Morristown, we toured simple and elaborate, Colonial and Victorian buildings throughout central Jersey. Of particular interest was the carriage stable at Vernon Manor, former home of the Gambrell family. Mr. Gambrell, prominent member of the NY Coaching Club, drove the Vanderbilt team of greys to his coach "The Defiant". The slides illustrated the carriage house, wash stall, harness area, sleigh room, grooms quarters, and stable area of this beautiful brick compound. A discussion on how to recognize a carriage house created a lot of interest with many walking away planning on checking out the area.

The talks were rounded out by a discussion on driving solo by Lisa Singer. We all know we shouldn't drive alone, but we also know we all do it. Lisa passed along a lot of excellent tips on training and working with your horse which could make driving solo more safe. Most important was that all driving horses must be trained to stand quietly.

More driving was on the menu for the afternoon - some opted to continue exploring the local roads, others took advantage of the dressage ring and obstacle courses set up by Paul Likus and Kathy Newcomb, and a group of 10 drivers decided to join Doug & Queenie Kemmerer on a guided drive through the maze of farm roads and tracks of the Johnson estate in Pottersville.

The evening was topped off by a come-as-you-are, backyard barbecue dinner at The Forge. During dinner, Tricia Haertlein announced that the first ADS member has reached their first achievement miles goal at this meeting. Diane Uleau of Chadds Ford, PA and her Norwegian Fjord Anvil's Rolliq reached their 250 mile goal that afternoon. Diane is a pure pleasure driver at heart and doesn't compete at all. Most of her miles were earned at Brandywine Valley Driving Club meets and ADS meetings like this one.

**This is what the Driving for Pleasure Weekend is all about — spending time with your equine friend in a terrific setting.** *Photo Connie Goracci*

# Regional News

In order to allow more driving time on Sunday, the ADS Hot Topics session was held after the dinner with Connie Gorraci presiding. Topics discussed included whether cantering should be included in driven dressage (some for, some against); whether the ADS pleasure rules should officially become a part of the AHSA Rulebook (it could add clout to rules, but will probably increase red tape and expense and less control of rules); how the ADS could dispel the feeling that ADS shows were "above" the average driver (ADS can encourage shows to promote "beginner" divisions like the one at Ludwig's Corner); and finally what actions the clubs, drive organizers, and the ADS can take to remedy safety problems which have been cropping up at pleasure drives in the region. This last topic took up most of the time allotted with a lively discussion. Members attending generally felt that the ADS should not come out with driving for pleasure RULES, but rather should distill the information already out into a short, succinct list of safety guidelines. Clubs could establish safety rules under which they choose to run their drives. The general consensus is that unsafe driving practices are unfair to the rest of the people driving and that they must be corrected with tact and discretion. It was also suggested that organizers consider adding a "safety person" to their list of jobs to fill. This person would be available to roam the grounds and assist drivers, making timely, tactful suggestions/corrections for safer driving.

**As each driver arrived, Kathy and Stu Newcomb helped them settle in.** *Photo Connie Goracci*

On Sunday, everyone was up early and out on the driving trails again. Doug led a second drive - this time through the Dillon estate (former Secretary of the Treasury). The tour began with a trip through the impressive brick and wrought iron "Eagle" gates and along the manicured, parklike roads on the property, exiting the estate through the working cattle farm on the opposite side of the property. The drivers staying with Doug enjoyed a refreshment break on the Dillon property before returning to the stables for lunch, however a few who had made a wrong turn ended up on an unexpected trip round the Cowperthwaite loop for an additional 15 miles.

The morning drives and lunch were followed by a walk-through tour of the Hamilton Farm Stable (now home of the United States Equestrian Team). Tricia and Doug met the group in the Rotunda, where Mr. Brady's horses were hooked to the carriages before a drive. Doug explained to the group, how the coaching club members had founded estate homes in NJ as it was an easy (2 hr) commute by the train line extended from NY into the countryside by the owner/stockholders.

The tour led through the magnificent mahogany paneled trophy room with its Tiffany skylight and oval glass floor overlooking the rotunda below so guests could watch the teams being put to. Then on to the grooms quarters, now used by people training at the team and into the Whitney Stone Library. Originally built as an amusement hall for the stablemen, the room now houses an impressive collection of equine stamps and is used for seminars and meetings. The other wing of the building houses the huge hayloft which still sports the lines on the floor from the tennis court and shuffleboard courts put in there when the stable was converted into a hospital during WWII.

The tour continued back downstairs and through the upper stable area with a quick peek into the feed room which still houses some of the chutes and equipment used to bring the grain from loft storage to the feed room. Originally the feed rooms also housed cookers to prepare the feed for the horses. The stable was "state of the art" at the time it was built with two levels of stalls, each with their own drainage system, cork floors and open ventilation system. The tour ended with a trip down the horse ramp to the lower floor where ADS members were cleaning up their horses and carriages after a long morning drive.

In the Lower Stable, we met Paul Martin Jr. who completed the afternoon with tips on buying carriages. Paul said that the idea is to buy vehicles that you like the look of but that also suit the type of driving you want to do, and the horse's looks and ability. Although Paul prefers original pieces himself, he likes using modern vehicles for heavy use or lots of cross country. He also recommends asking for advice, keeping in mind there are many experts and so-called experts at the sales. Asking for a second and even a third opinion, can give you a better feel for the vehicles good and bad points.

As the afternoon drew to a close, and drivers began to pack up to head for home, we were all wishing the weekend could just go on and on. Thanks, Hunterdon, for all the work that made so many memories, and thanks ADS drivers for making the work all worth while.

# ADS Driving Improvement Clinics Held in Aiken

**Barbara Black gives dressage tips to Vivian Grice of Aiken, S.C.**

The Driving Improvement Clinic moved to Aiken, South Carolina for the third ADS Clinic, February 22nd and 23rd. Clinicians Barbara Black and Bill Long were joined by Craig Kellogg to share their expertise with some forty drivers and auditors who came from as far away as Vermont and Ohio.

The Aiken Driving Club pulled out all of the stops, starting with a wine and cheese reception at the Carriage Museum at Rye Patch providing a perfect setting to begin an impromptu early debriefing of the clinicians.

Saturday's schedule offered driving lessons with Bill Long, demonstrations and lectures on harnessing, initial training and reinsmanship with Craig Kellogg, and individual dressage critiques by Barbara Black. The luncheon program featured four-in-hand demonstrations by Dolly Bostwick and Tim Wright.

**Craig Kellogg demonstrating proper harnessing techniques with assistant Skye owned by Mona Smith of Barnwell, S.C.**

**Craig Kellogg demonstrates proper use of the rein board.**

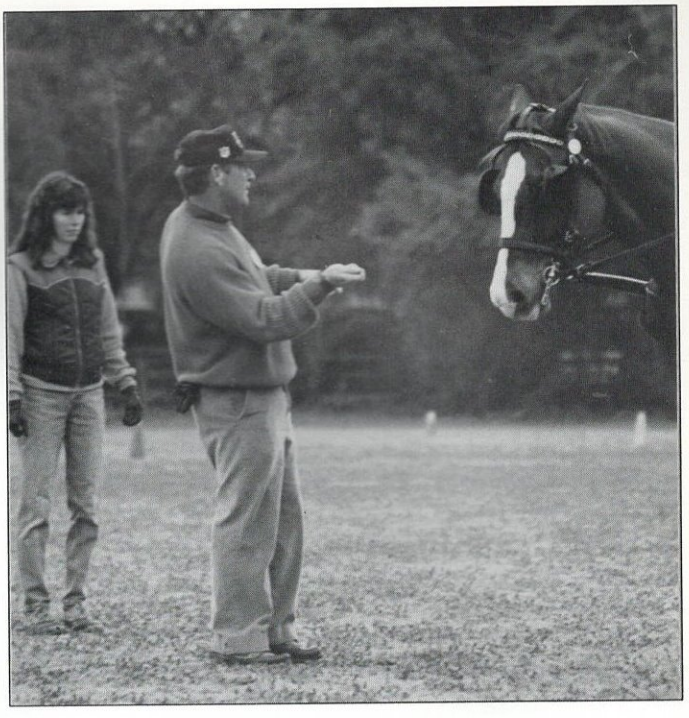
*Pictures and story continued on next page.*

# Regional News

***Aiken Driving Clinic continued***

Sunday's heavy rains did not daunt clinicians, with the storms holding in abeyance for successful completion of most of the lessons, although the lectures were conducted inside the carriage museum. Organizers Clay Clyatt and Dewitt Miner were delighted to report that ADS gained eighteen new members as the result of this clinic.

The fourth Southeastern Driving Improvement Clinic was scheduled for July 18th, 1992 at Franklin, Tennessee, and featured a one day seminar and hands-on driving sessions to help people new to the sport of driving get off to a good start and to serve as a refresher for seasoned whips. Craig Kellogg volunteered his time and expertise to help the ADS spread the basics of driving and driving safely.



**Bill Long with a little body English for participant Charles Matthews of Aiken, S.C. Charles' wife Kit watches intently.**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## Safety Guidelines for Pleasure or Picnic Drives

*Because of the importance of safety at a Pleasure Drive, we are reprinting this guideline which first appeared in the December 1989 issue, prepared by the Safety Committee.*

1. Never remove the bridle while the horse is between the shafts or beside the pole.
2. Be properly prepared for the drive.
   a. make sure your horse can deal with going nose-to-tail; in company; in traffic and up and down hills at any pace BEFORE taking to a pleasure drive.
   b. before going, find out from the organizers if the presence of mules, water-crossing, iron-grated bridges or other things which may be a problem to your horse will be present.
   c. be sure your horse will STAND!
   d. learn now to handle your horse if he become upset; some horses will "freeze," drop their haunches and then rear — learn what to do to prevent this.
   e. have your horse conditioned for the length of the drive and the added weight of additional passengers. (example: if your horse normally pulls just you in a breaking cart and you will be driving a trap with four people, you may be increasing his work load by 500-600 pounds or more.
   f. do a safety check on the harness and the vehicle before you depart.
   g. carry emergency spares.
   h. have the horse properly shod for hard roads or slippery terrain.
   i. bring a competent helper
3. Drive with consideration to others.
   a. if you have a slower paced animal, keep to the back of the line — conversely, if you have a fast animal, start at the front.
   b. if you are leading, or at the front of line, don't stop at the top of a hill — trot on for a distance more — remember it is hard for a novice horse or one unaccustomed to hills to hold on a hill.
   c. pass with caution; ask permission and pull back if the horse being passed becomes panicky.
   d. do not drink and drive.
4. Practice safety when stopped.
   a. if you unhitch your horse, remember to remove him from the shafts or pole before removing the bridle.
   b. never leave the carriage to picnic on the ground while the horses are put to even with the reins in your hand.
   c. never tie the reins to the carriage or drape them over the dash when stopped.
   d. if the whip leaves the box seat, he should be replaced by someone competent to handle the reins and horse.
   e. never leave a passenger in the vehicle with the reins unattended, even if someone is at the head of the horse.
   f. do not clip a lead shank to the bit and then tie the horse whether the horse is attached or unattached to a vehicle. Use a halter under or over the bridle and attach the lead to the halter.
   g. do not tie a horse harnessed to a vehicle.
5. The picnic drive organizers should plan for the most novice whips to attend the drive.
   a. the length of the drive should be made known; time rather than miles is more helpful to a novice whip.
   b. the type of terrain should be made known.
   c. the type of hazards (bridges, water crossings, mules, cattle, etc.) should be made known.
   d. a very slow turn-out should not be placed in the lead.

## What if...

**A turnout of really well-trained horses of a very experienced and successful professional Whip was briefly left unattended while at a competition because this person went to retrieve a forgotten necessary object. (This was probably something which this Whip did at home all the time and had the horses trained accordingly.)**

***But what if -***

**a wasp stung a horse?**
**a fire engine with sirens full blast and lights flashing came along?**
**a second turnout became out of control and terrorized or crashed into the unattended turnout?**
**a child, blocked from the horse's sight by blinkers, unexpectedly touched one horse?**
**a dog decided to bite one horse?**
**a car backed into the turnout?**

***And what if***

**one or all of the other competitors copied this practice?!?**

*(This example was taken from an actual observation at a high-level CDE!)*

## Safety Snafus

***A shotgun start may not be what was expected — Mercy me!***

# Letters to the Editor

To Whom It May Concern:

Repeatedly of late when I get a newsletter the issue of cantering is mentioned. With lifelong experience in driving various types of horses, the last 15+ in training horses to drive for Combined Driving Events, I wish to state that I am very much against the idea of introducing canter as part of the Dressage test, and honestly feel that for the average whip, it is dangerous to canter or gallop in harness at all. There is too much chance of things getting out of control and the speed involved causing a roll over. This of course happens at the trot as well but is more likely to happen at the canter.

I do not make this statement out of personal opinion alone, but from my experience with driving horses and especially with teaching people to drive. Very many good whips do not develop the needed skills and understanding needed to be successful at this. Controlling the horse with only the voice, whip and reins just isn't enough to canter or gallop safely especially to a two wheeled cart. I concede doing so to a four wheeled vehicle may be a bit better, but I doubt it.

When making rules, they need to be what the average whip is safe with and I do not feel the average whip should be cantering. Randy McFarland is the only person I have seen make a real success at cantering and Randy is definitely a superior whip. I can and have cantered safely and even galloped. After all my research I decided nothing was gained and it definitely wasn't a safe thing for the average whip.

I agree that the driving horse needs training that makes it safe if it brakes into a canter and that it can be controlled if a brake occurs. I definitely take this into consideration when training a horse to drive. I do a considerable amount of cantering with a drag first in a round corral and then on a circle in the open. They must never canter unless given a verbal command to do so, and must return to the trot or whoa on another verbal command.

The last horse I competed with extensively was bad to brake while doing cones in spite of all I could do to convince him otherwise. I had experimented with canter off and on starting with Matt but with this horses tendency I experimented a great deal more. Nothing is to be gained by cantering in harness. All of my testing shows that a great deal more speed can be obtained by developing the fast trot to its fullest.

Randy once sent me a tape which I use a great deal to introduce people to combined driving. In it he has excellent control of his horse at the canter but I felt bad that he wasn't putting more effort in teaching the horse to really trot on and be handy at the trot because fooling around with the canter was costing him time penalties.

Study a tape of a horse at the canter. The upward motion cost time in going forward and jerks the cart with a stop and start motion which can cause stress on the cart and could cause a problem with the whips hands on the reins. I have studied tapes of Kip's performances on the cones at trot and at canter. You can really see what I am trying to say in these tapes.

Safety first is our main concern and I have seen the results of what can happen once a Whip decides to let the horse canter. I'm sure none of us want to see things turn into an imitation of Calgary Stampede Chuck Wagon race. I have a tape showing this too.

SAFETY FIRST! KEEP THINGS AT THE TROT.

By the way I'm still active in driving. I'm not competing because there are factors in my life right now that prevents it but I hope to return to competition one of these days. I have a young horse coming on which shows a lot of promise. I have hopes he will finally provide me with a tandem leader so that I can compete with a tandem team.

I also have one other comment on the rules to make. I am very much against the rule that if you have a horse 14.2 hands that it has to go in the pony class. I had an excellent wheeler for my tandem team but I didn't compete him in an ADS competition and sold him, in part, because of this rule. He was a horse that I probably could have gotten my name on the Calif. Classic trophy for a third time with but I didn't want to cause any hassles so I stayed home. At 14.2 hands the owner and trainer should be able to decide which division is best for their animal. The animal that is successful at the preliminary level at horse speeds should be allowed in the horse division. In a team with the other animals above 14.2 if the animal isn't up to horse speeds the whole team is penalized so a smart whip will not leave that animal in the team. Its the animals ability to make the allowed times without stress that should decide if it is a horse or a pony. Well I don't intend to get into a situation like that again so it doesn't matter to me but I did want to present my view now that I don't have an ax to grind. As for the canter part I can handle it as well but there are those who can't. It is for their safety that I wrote this letter.

*- Birdeen Lambert, CA*

Dear Editor:

Thank you for the thorough articles by Heike Bean on Pair Driving in your March issue. I have studied it with great interest. While I have learned quite a few new points in it, I would however like to make one comment:

The drawing on page 17 showing true bending of a pair made possible with a yoke arrangement and singletrees did not convince me: The yoke is not included in the drawing, and the way the drawing is done, also could not work. If we would stick a yoke into it with equal length to the left as well as to the right from the pole, it would barely reach to the right shoulder of the left horse and would stick out far to the right shoulder of the right horse. Thus it would work only, if attached to the horses with very long yoke straps, which then would render the yoke ineffective, and one might as well go to pole straps in the first place. Thus I think, only pole straps could achieve this bending as shown on the drawing, e.g. the pole strap to the left horse would be fairly tight and the pole strap to the right horse would have a lot of slack when the horses would move as drawn. Elsewise, with a yoke and short yoke straps, the left horse would be drawn much closer to the pole with the shoulder and the right horse would be further off the pole with the shoulder. So I think, the yoke cannot achieve this bending, but pole straps could.

However, the above is only a very minor critical observation to an elsewise excellent article, which I enjoyed very much (as all of the articles written by Heike Bean), and I can say, that it convinced me so much that I changed my dressage turn-out to single trees from splinter bars right away with good results. So I do thank Mrs. Bean and you for an elsewise excellent article on the subject.

Many thanks and best regards,

*- Hardy E. Zantke*

Dear Editor:

I would like to make a comment to the Combined Driving Forum report in the March issue of the Whip on the use of video taping as evidence to base decisions on. I am totally opposed to the opinion expressed by C.J. that video tapes should not be allowed as evidence, as long as not all competitors are video taped.

I cannot follow C.J.'s logic in this at all. In order to come up with a decision as fair as possible, we should always use whatever evidence we have on hand, be it eye-witnesses, videos or whatever. If we would find it fair to disallow a clear video as evidence just because not all competitors were video taped, then if we follow this argument through logically it would also mean, that for the same reason of fairness we should also disallow an eye-witness' testimony, if we don't have the same eye witness for all competitors. Where would that lead us to? No hazard judge and no eye-witness and thus no evidence could ultimately be used at all, because also a human being like a hazard judge cannot have his eyes at all angles at all the time. To illustrate the point further:

Suppose a hazard judge eliminates competitor A for missing a gate in hazard 1. The competitor can prove that he made the gate, because he has a reliable eye-witness. For arguments sake, let's assume the head judge walked by the hazard, when Competitor A was in the hazard, and he remembers seeing competitor A go through the gate correctly. So I would say, the hazard judge's elimination should definitely be overturned by the testimony of this eye-witness, or not? Now competitor B was eliminated in Hazard 2 for missing a gate. Unfortunately he cannot come up with the head judge as a witness for making that gate, because the head judge did not by coincidence walk by hazard 2 when competitor 2 was at hazard 2. So, unfortunately tough luck for competitor B.

Now if we would follow C.J.'s logic we could not allow the head judges eye-witness testimony in hazard 1 for competitor A as that would be unfair to competitor B in hazard 2, since the head judge was not there too to witness what happened there.

I hope I have illustrated my point enough. No witness situation can always be fair. If you have a witness for your side, fine, you are in the luck. If you don't, as nobody witnessed what happened, then too bad and tough luck for you. Since this is true for eye-witnesses, it also should hold true for video as well as any other evidence what so ever. All parties involved should always be allowed to present what ever evidence they have to get their case resolved, and it should always be left up to the jury to decide, if they feel the evidence is good or not. If an eye-witness does not come through convincing enough ("Well, I think, may be I did see it, but I am not really sure... etc") than perhaps the jury will not place all that much weight on his testimony. The same should hold true for video tapes. If the tape cannot very clearly establish the fact, okay, then maybe we can't use it. On the other hand, if it is very clear indeed, then disregarding is as evidence would be equally unfair. In the interest of fairness, all evidence should be allowed to come up with the fairest decision weighing all facts that are available, including video, photos, eye-witnesses etc.

Perhaps the idea of disallowing video's to overturn decisions comes from other sports, where there are arguments if a referee's decision should stand or if one should allow instant replays of video footage, and in many sports the officials feel, that a referee's decisions should stand. (As in soccer or other ball games). However, I think, there the situation is entirely different than in our sport. In these ball games the referees need to make their quick decision based on what they see (and everybody admits, that they sometimes will make wrong decisions, as they can't see everything correctly all the time), however, there the objective is to have the game continue, rather than interupting it then for a lengthy court like judging session. So in those sports it is quite alright to say once and for all, referees decision must stand and the game must go on. In our sport however, the game is over by the time we sit down to possibly re-evaluate such a decision, then we do call witnesses and allow each side to present their evidence in a court like setting, and thus, I feel strongly that all possible evidence whatever is available to come as closely as possible to the truth of what happened in the incident should be used to allow the jury to make the ultimate decision. Many thanks and best regards.

*- Hardy E. Zantke, CA*

Dear Driver,

I am interested in finding a large pony or small horse that would drive (and preferably be able to be ridden also) to use with our therapeutic riding program. This animal MUST be extremely reliable, as "spookproof" as possible and sound. We would be using him/her at the farm for some driving with our disabled students, probably some demonstrations at local horse shows with the disabled drivers and hopefully in the future some very low key pleasure drive shows for interested disabled drivers. This horse or pony would need to be able to do these things.

As you may know, most therapeutic riding programs are non-profit organizations where funding is low. Most of the horses and ponies we receive are donations and are tax-deductable for the donor. We would consider a purchase were the price right, and within the center's range.

If you are aware of any driving newsletters/magazines or similar publications I would like to find the addresses. I would appreciate any help you could give me. Thank you for your time.

*- Elaine M. Hurst*
*Executive Director*
*Shenandoah Center for Therapeutic Riding*

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## Book Review

***Breaking a Horse to Harnesss***
*Sallie Walrond, author.*
*J.A. Allen, publisher. $35.00*

First published in 1981 this guide to breaking the horse to harness is an invaluable guide for the novice trainer. The sequence of training is logical and clearly defined with plenty of illustrations and good black and white photographs.

The sections on ground work, lunging and long lining, are excellent and would be beneficial for the older horse needing a refresher course as well as the young horse in training.

I highly recommend this book for anyone considering breaking their own horse to drive.

***Carriage-Driving***
*Heike Bean & Sarah Blanchard, authors.*
*Howlett Book House/Macmillan Publishing Company. $30.00*

Brand new and hot off the press comes "Carriage Driving" just in time for your fall reading pleasure. This is both a very in-depth guide to the initial breaking and training of the horse and to the further training in dressage for competition.

The authors have given the reasons for their training methods and explain clearly why these methods work. They also give very clear instructions for correct bitting and harnessing and explain what can happen if harness and cart are ill-fitting.

There are some wonderful illustrations of dressage school figures and if you ever thought dressage was boring these should help you change your mind.

I think this book is an excellent companion piece to Sallie Walrond's book reviewed above as it goes beyond the basic breaking techniques into more serious training to benefit both the pleasure horse and the competition horse.

***The Restoration of Carriages***
*George L. Isles, author*
*J. A. Allen publisher. $36.00*

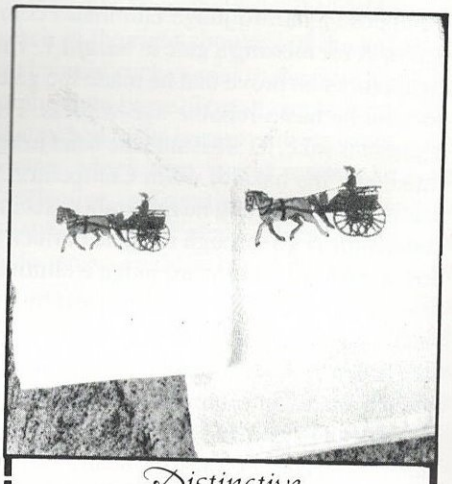
Now that we have your horse going well let's get that carriage in tip-top shape and the way to do that is to order a copy of "The Restoration of Carriages" and start reading! This is a really helpful book if you are doing your first simple restoration or if you are undertaking something on a grander scale. Not only are the old, traditional methods fully explained but the use of modern day techniques are detailed and recommended for certain projects. This is a book you will refer to time and time again.

## New Products available from the ADS Office

**Safety Aprons:** New aprons from England just in time for those cooler fall days. These "one size fits all" aprons are waterproof on the outside in a highly visible safety orange color with reflective strips and are cosily lined with fleece. $60.00

**Baseball Hats:** New styling and materials (cotton polyester, no mesh) now available in dark green, red, yellow, burgundy, navy and royal blue, all with ADS logo. $7.00

**Safety Triangles:** Now available in a new highly-reflective material. Will look great with your new safety apron and hat! $20.00

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* Thank You * Thank You * Thank You * Thank You * Thank You * Thank You *

*I wish to express my sincere thanks and appreciation to the innumerable individuals and associations who made it possible for myself and Morgan Woods Yankee, "Jesse," to compete at the Royal Windsor Horse Show.*

*The pride of representing the United States was made all the more special knowing my "spares kit" carried the support of so many friends in the driving community.*

*George Hoffman*

* Thank You * Thank You * Thank You * Thank You * Thank You * Thank You *

# CALENDAR OF EVENTS

## *Indicates an ADS approved competition

### COMPETITIONS

*PLEASURE DRIVING SHOWS*

**SEPTEMBER**

**4** ***Michigan State Fair, Detroit, MI.** Pleasure, Obstacles.Contact: Mrs. Skip Boyer, 1120 W. state Fair, Detroit, MI 48203, 313-369-8290, days. 313-437-9943, home.

**4-5** ***Ludwig's Corner Horse Show**, Ludwig's Corner, PA, Pleasure, Obstacles, Dressage (Pre). Contact: Jane B. Ramsey, 624 Leeds Road, Elkton, MD, 21921, 410-398-2715.

**11-13** ***Villa Louis Carriage Classic,** Prairie du Chien, WI. Pleasure, Obstacles. Contact: Ben Redington, 522 E. Blackhawk, Prairie du Chien, WI, 53821, 608-326-6061.

**11-13** ***Western Reserve Classic Charity Horse Show** Warren, OH. Pleasure, Obstacles, Marathon, Dressage. Contact: D. Keith Cerioni, 14845 E. River Road, Columbia Station, OH 44028, 216-236-5852.

**12-13** ***Piedmont Driving Club Show**, Foxcroft School, Middleburg, VA. Pleasure, Obstacles, Marathon, Dressage (Tr & Pre). Contact: Nancy Bedford, c/o Piedmont Driving Club, P.O. Box 1402, Middleburg, VA.

**13** ***1992 Caernarvon Park Driving Competition,** Barneveld, NY. Pleasure, Obstacles. Contact: Susan Evans, RD 2, Box 56, Remsen, NY 13438, 315-865-4576 or 315-337-0027 days.

**13** ***Tinicum Horse Show,** Erwinna, PA. Pleasure, Obstacles, Marathon. Contact: Bruce DAvidson, P.O. Box 216, Frenchtown, NJ 08825, 215-294-9601.

**13** Mid-Hudson Driving Association Fall Driving Show and Marathon, Ulster Co Fairgrounds, New Paltz, NY. Contact: E. Shumalski, Box 98, RD2, Stone Ridge, NY 12484, 914-687-0553.

**17-20** Colorado Fall Charity HOrse Show, Denver, CO. Open Driving Classes, Contact: Anne Burton, 303-665-3307.

**18-20** ***GMHA Fall Driving Classic,** S. Woodstock, VT. Pleasure, Obstacles, Marathon, Dressage (Tr. Pre. Int. Adv.). Contact: Barbara Roberts, GMHA, P.O. Box 8, S. Woodstock, VT 05071, 802-457-1509.

**20** ***Tenth Annual Pleasure Driving Show and Competition,** The Nations Farm, Geneseo, NY Pleasure and Obstacles. Contact: Elmar H. Frangenberg, P.O. Box 374, 1099 Pinnacle Rd. Henrietta, NY 14467, 716-334-1730.

**21-27** ***Los Angeles County Fair International Draft Horse, Mule and Pleasure Driving Show** LA County Fairgrounds, Pomona, CA. Pleasure and Obstacles, Contact: Sheila Gibson, LA Co Fair, P.O. Box 2250, Pomona, CA 91769. 714-623-3111, ext. 481.

**OCTOBER**

**3** ***St James Farm Pleasure Driving Show,** Winfield, IL. Pleasure, Obstacles, Dressage (Tr.) Contact: H. Darlene Hartmann, P.O. Box 405, Elburn, IL 60119, 708-365-5640.

**10-11** ***19th Annual NER/CAA Carriage Show and Competition.** Northampton, MA. Pleasure, Obstacles, Marathon, Dressage, Training & Preliminary CDE. Contact: Peter Morin, 24 Gulf Rd. Peterborough, NH 03458, 603-924-6745.

**17-18** ***Lexington's Harvest Showcase,** Virginia Horse Center, Lexington, VA, Pleasure, Obstacles, Dressage. Contact: Bonnie F. Grogan, P.O. Box 1051, Lexington, VA 24450. 703-463-2194.

**21** ***N.C. State Fair Horse Show**, Raleigh, NC. Pleasure, Obstacles. Contact: Glenn T. Petty, 1025 Blue Ridge Blvd. Raleigh, NC 27607. 919-821-7400.

**31** ***Weston Carriage Society Fall Show,**Ruth B. Dickson Rings, Weston, MA Pleasure, Obstacles, Marathon, Dressage (Tr & Pre). Contact: Susan Koso, 73 Fresh Pond Parkway, Cambridge, MA 02138, 617-868-0567.

*COMBINED DRIVING EVENTS*

**SEPTEMBER**

**11-13** ***Rowlett Creek CDE,** Allen, TX. Training and Preliminary Levels. Contact: Tom Knicker, 2204 Creekwood Court, Flowers Mound, TX 75028, 214-539-8002.

**12-13** ***Kentucky Gayla Combined Driving Event**, Kentucky Horse Park, Lexington, KY. Training and Preliminary Levels. Contact: Debbie Banfield, 2301 #A Whitmer Rd., Batavia, OH 45103, 513-732-6484.

**12-13** ***20 Mile House CDE and USET Selection Trial**, Parker, CO. Training, Preliminary and Intermediate (Modified Advanced) Levels. Contact: Leslie Manley, 9491 CR 134, Kiowa, CO 80117, 303-621-2359.

**18-20** ***EI Snoqualmie Valley CDE,** Carnation, WA. Training and Preliminary Levels, Contact: Lin McBride, 11329 244th Ave. NE, Redmond, WA, 98053. 206-788-0326 or Mickey Lofgren, 206-825-6303.

**19-20** ***The Laurels Combined Driving Event,** Unionville, PA. Preliminary & Intermediate Level. Contact: Mrs. James F. O'Rourke, Jr. Drumatee, Box 587, Unionville, PA 19375, 215-486-6484.

**25-27** ***Gladstone Driving Event**, Hamilton Farm, Gladstone, NJ. Preliminary, Intermediate & Advanced Levels. Contact: Barbara Lang, P.O. Box 119, Gladstone, NJ 07930, 908-234-0151

**26-27** ***Windrift Farm CDE**, Cochranton, PA. Training and Preliminary Levels, Contact: Catherine Mitchell, RD 2, Box 298, Cochranton, PA, 16314, 814-425-8349.

**26-28** ***Nicomen Island CDE.** Deroche, BC. Training, Preliminary and Intermediate Levels. Contact: Dennis Huber, Box 3042, Mission, BC, V2V 4L1, 604-826-4412.

**OCTOBER**

**10-11** ***Rocky Mountain CDE,** Tomora Training Center, Greeley, CO. Preliminary, Intermediate, Pair Trials. Contact: Peter Dallow, 5205 E. County Rd. 52, Fort Collins, CO 80524, 303-493-6908.

**10-11** ***19th Annual NER/CAA Carriage Show and Competition.** Northampton, MA. Pleasure classes and Training and Preliminary Level CDE. Contact: Peter Morin, 24 Gulf Rd. Peterborough, NH 03458, 603-924-6745.

**15-18** ***D'ArchAngel Ranch Combined Driving Event,** Tres Pinos, CA. Preliminary Level. Contact: Gloria Jones, P.O. Box 545, Diablo, CA, 94528, 510-837-7364.

**23-25** Fair Hill International, Fair Hill, MD. Advanced Level. Contact: Pat Shipley, P.O. Box 172, Middletown, DE 19709, 302-378-4520.

**OCTOBER**

**23-25** ***Carolina Carriage Club Combined Driving Event.** Tryon, NC. Training and Preliminary Levels. Contact: Bertie Phayer, 120 Mockingbird Hill, Landrum, SC. 29356. 803-457-4038.

**NOVEMBER**

**14-15** ***Pinehill Combined Driving Event,** Belleville, TX. Training and Preliminary Levels, contact: Bill Peacock, Rt. 1, Box 128J, Rosenberg, TX 77471, 713-342-5822.

**28-29** ***Welcome V Combined Driving Event**, Great Oaks Farm, Newnan, GA. Training and Preliminary (Open & Limit) Levels. Contact: Charlene Hilgenberg, 2836 Mt. Carmel Rd. Newnan, GA 30263. 404-253-1201.

*DISTANCE DRIVES*

**SEPTEMBER**

**27** Sullivan Wilds 25 Mile Competitive Drives sponsored by the Lake Winola Driving Club, Sullivan County Fairgrounds, Forksville, PA. Contact: Ruthann Gavitt, RR1, Box 1023, Forksville, PA 18616, 717-924-3574.

**OCTOBER**

**10** United States Performance Test Drive, Middleburg, VA. 10, 20, 30 miles. Contact: Paige Peck, Rt 1, Box 19, Lovettsville, VA 22080

**17** Fair Hill Performance Drive. Contact J. Ramsey 301-398-2715.

**31-Nov 1** NJTRA, Jersey Devil 50, Kris Gordon, 65 Summit Drive, Tabernacle, NJ 08088. 609-268-9072.

*CLINICS*

**SEPTEMBER**

**11-13** Fall Festival of Equine Happenings, Santa Barbara Equine SErvices, Box 237, Goleta, CA 93116. 805-964-8668

**15-17** ***Bill Long Clinic**, Jordan Hollow Farm Inn, Stanley, VA 22851. Contact: Marley Beers, 703-778-2285.

**NOVEMBER**

**20-22** ***Kelly Valdes/Betsy Cowperthwaite Clinic and Mock CDE.** Jordan Hollow Farm Inn, Stanley, VA. Contact: Marley Beers, 703-778-2285..

*MEETINGS*

**OCTOBER**

**1-4** **ADS Annual Meeting and Weekend of Driving for Pleasure,** Colorado Springs, CO

**NOVEMBER**

**7-8** ***Southeast Regional Meeting and Weekend of Driving.** Contact: Susan Gilliland, 7450 Alafia Ridge Loop, Riverview, FL, 33569, 813-677-3040.

**DECEMBER**

**6** ***Fourth Annual Mid-Atlantic Regional Meeting.** Contact: Connie Goracci, 609-845-4035.

*JUDGE & TECHNICAL DELEGATE CLINICS*

***(Clinic credit will be given for attending the following clinics)***

**OCTOBER**

**1-4** **Dressage Judges' Forum,** Colorado Springs, CO in conjunction with the ADS Annual Meeting. Details to follow by mail & in *The Whip*.

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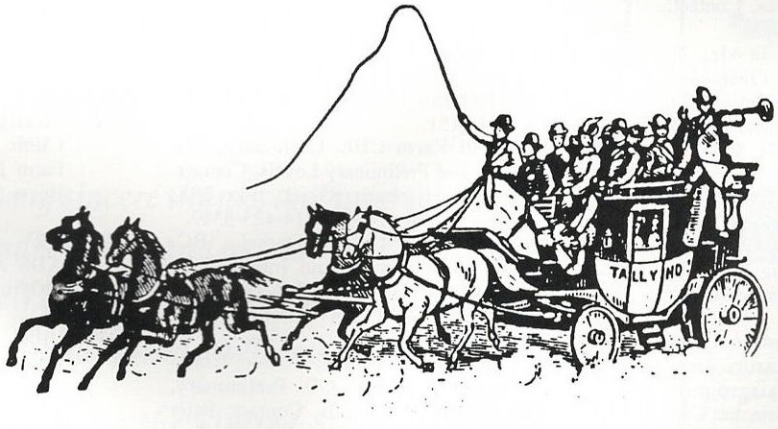


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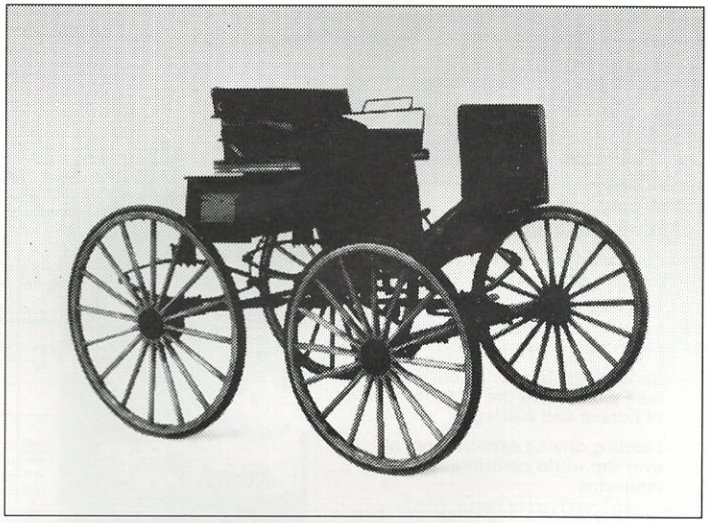

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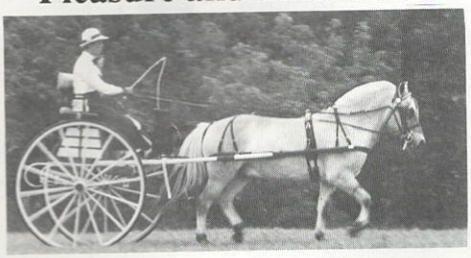

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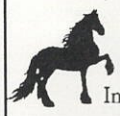

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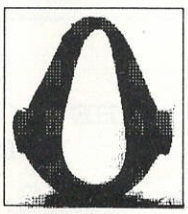

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# WHAT EVERY ADS MEMBER SHOULD KNOW

The American Driving Society is a non-profit corporation, incorporated in the State of New York in 1975.
The purposes of the American Driving Society are:

- to promote the best interests of the sport of driving of horses and ponies to carriages both competitively and for pleasure.
- to create and maintain public interest in national and international driving events.
- to educate and inform the public with respect to driving methods, safety and events.
- to publish periodically information on driving methods, safety and events.
- to organize driving events and to facilitate the organization of driving events by others, including the establishment and maintenance of a list of qualified judges, the rendering of technical assistance to event organizers, the maintenance of event records and the publishing of event calendars.
- to sponsor educational driving clinics and clinics for the purpose of training judges.
- to cooperate with organizations such as the American Horse Shows Association and the Carriage Association of America and the United States Equestrian Team which are interested in the driving of horses and ponies to carriages.
- to provide and pursue ways and means not prohibited by law, to solicit and receive money and property for the foregoing purposes and to receive and accept for charitable purposes gifts, donations, bequests and devises of money and property.
- to do all things necessary, suitable and proper for the accomplishment of the above purposes.

**SHOW APPROVAL:** Interested competition organizers should call or write for approval information and date application at least 60 days prior to competition. See grey pages in current ADS Handbook. **Fee: $75.00**

**CLINIC APPROVAL:** Interested clinic organizers should call or write for clinic approval information and application at least 60 days prior to the clinic date. **Fee: $30.00**

**LICENSED OFFICIALS PROGRAM:** The ADS licenses officials in 5 divisions: Pleasure Driving Judge and Technical Delegate, Combined Driving Judge and Technical Delegate and Dressage Judge, at three different levels: Registered ("R"), Recorded, ("r"), and Learner, ("L"). Those interested in the Learner program may call or write for information and application. See tan pages in current ADS Handbook.

Fees: Learner- $10.00 per division
Learner renewal- $10.00 per division
"R" or "r" renewal - $20.00 per division

**APPROVED CLINICIANS PROGRAM:** The ADS will consider clinicians approved that have completed an application and provided the office with three letters of reference. Interested clinicians may call or write for an application. **Fee: $15.00**

**INSURANCE:** The ADS Master Liability policy covers all ADS approved competitions and clinics. Questions regarding this coverage should be directed to our agent, Holly Griffin, of Posse-Walsh, Four Sentry Parkway, Suite #2000, P.O. Box 1121, Blue Bell, PA, 19422. 1-800-446-4579.

**VIDEOS:** The ADS maintains a video library. Please call or write for current listings. A $30.00 deposit is required plus the rental fee. ADS member clubs are entitled to one free video per year.

**ADS BANNER:** Banners are available for use by ADS clubs or clinics. They are vinyl with metal grommets and cord for easy display. Size is approximately 3' wide by 8' long. **Fee: $100.00 deposit**

**ADS ACHIEVEMENT MILES PROGRAM:** Awards may be earned for accumulated miles driven at ADS club sponsored drives and other ADS activities. Awards may be earned for the horse or driver. Please call or write for information and application forms.

**BOOKS, SAFETY AND GIFT ITEMS:** Call or write for current list if not published in this issue.

**GIFT MEMBERSHIPS:** Consider giving a gift membership to someone. A special gift card will be sent to inform the recipient of your gift.

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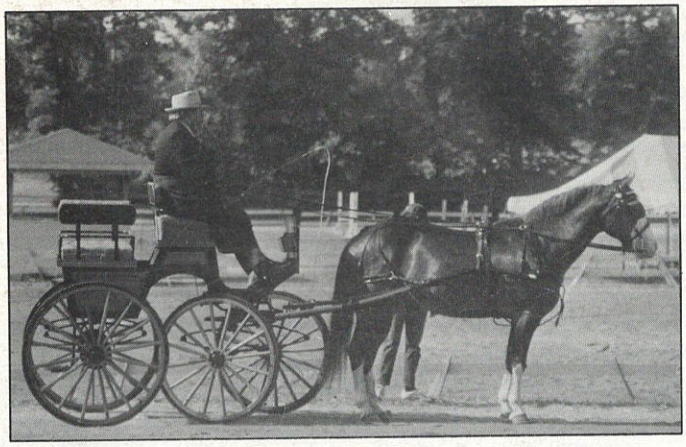
# ADS Directors at Work and Play



**John Lynch waits for his turn at dressage at the Metamora Combined Driving Event.** *Photo by Bill Putnam*

**Trish Alt, Marybeth Goree, Holly Pulsifer and Judy Gregg enjoy a ride across the Goree's ranch in Coolidge, AZ after the Scottsdale meeting.**

**Tom Hilgenberg debriefs a competitor at a midwest CDE.**

**James O'Rourke, III has his pair in perfect stride at Devon.** *Photo by Lee Photography*

## *Late Annual Meeting News*

- Martin Auctioneers will hold a Carriage and Horse Related Sale Saturday evening, October 3 at Penrose Stadium.
- More items have been added to our raffle and silent auction, including a pair of framed carriage prints from October Farm, two sides of harness from Robert Heath, $200, $400 certificates from Golden Horse & Carriage, driving gloves from Castle Rock Carriages, plus items listed in the August Newsletter.

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